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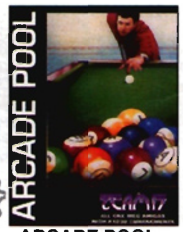
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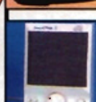
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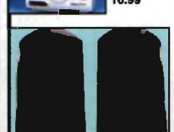
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AMIGA FORMAT

ISSUE 64 ■ OCTOBER 1994

AMIGA NEWS



How will the Pleasantfoot consortium save the Amiga? Is it already too late? Read the hard facts and industry comment on page 18.

MAIN FEATURE



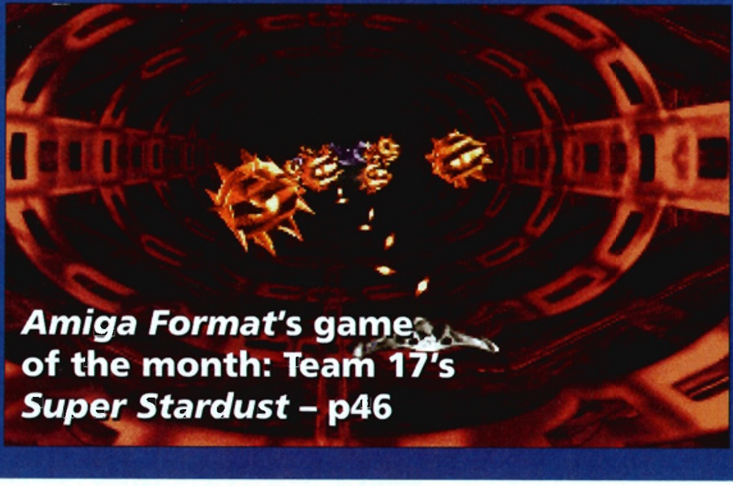
From basic equipment to advanced techniques, with our comprehensive guide you will be able to enter the exciting world of desktop video. Everything you need to know starts here...

You'll be producing your own films in no time with a little guidance from Steve McGill.

SERIOUSLY AMIGA

SCREEN PLAY

Page 37



Amiga Format's game of the month: Team 17's *Super Stardust* – p46

Every new Amiga game reviewed and rated!





Ruff 'n' Tumble (left): One small, blond boy against Dr Destiny And His Tinhead Army. Hardly fair, but does it make for a good platform cum shoot-em-up? *Morton Strikes Back* (right): Morton hates his name and he's determined to change it!

COVER DISK 1: TV*TEXT PRO p10

Video titling has never been so easy. To complement our great feature on desktop video, we have put the best Amiga titling package on this month's Coverdisk, complete with fonts and styles. Now you can create your own captions and subtitles.



COVER DISK 2: THEME PARK p14

The *Amiga Format* Gold-rated park manager type game of the decade. Play this amazing demo and see if you can create and manage your very own Crinkley Bottom.





BECOME A MOVIE MOGUL P24

What is desktop video, and how can you do it amazingly well with a minimum of expense? We have all the answers in our huge guide.



GENLOCK ROUNDUP P111

The most exhaustive and comprehensive round-up of video genlocks ever. Find out which is best for you by reading our expert advice.

Which genlock is right for you? Should you buy a budget genlock or spend a little more on a semi-professional unit? Turn to page 111.

TUTORIALS

REGULARS

AMIGA FORMAT More people read *Amiga Format* than any other Amiga magazine on the planet!

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Steve Jarratt, Editor

Future PUBLISHING



This Month IN VIEW

Another month, another huge monster of a magazine. Nick Veitch takes some time out to wonder just where the last month has gone.

Hello, and welcome to another month of entertainment, excitement and education with your Amiga. The more observant of you may have noticed that there is a different ugly mug on display this month. That is because our illustrious leader Mr Jarratt, or Sir as we are forced to call him, is off on his holidays torturing small children and being unnecessarily unkind to cute animals, so you are stuck with me for this month.

I imagine that most of you are concerned about the future of Commodore. No-one could be more concerned than me. Having just completed the final render for the *Lightwave* review in this issue, my A4000 went completely wonky, beyond my ability to repair it.

Unfortunately, it is no longer under warranty, and there's a tremendous shortage of spare parts, so it could be a while before my little pal is up to speed again. But it's not only the components that are in short supply – assembled machines are very thin on the ground. Dealers are being forced to source supplies in Eastern Europe, Italy and even further abroad in their attempts to fill orders.

For the first time in a very long while, the price of an Amiga is actually going to go up. Meanwhile there is a factory in the Phillipines with spares and part-assembled Amigas stacked to the ceiling that nobody can get their hands on.

This not only means that you might have to wait if you wanted to buy one, but also that Commodore are losing potential sales – money which could come in very handy for the next year. However, it seems that the backers for the management buyout are not counting on massive Christmas sales, so their bid won't be too severely effected. Just as well, because even if they start manufacturing from scratch now, it would still be at least six weeks before machines start rolling off the lines, and another two or three before they appear in the shops. Mid November is a little late to push your product for Christmas. Check out the full story on Commodore and the rest of the news on pages 18 to 22.

On a slightly happier note, Ron Thornton and the Emmy award-winning modelling team at Foundation Imaging are behind a new series which will shortly go into production. Based on the British comic book hero, Dan Dare, the series will rely heavily on rendered images, created on a vast array of Screamer-equipped Amigas using *Lightwave*. Hopefully the series will be a success in the States and we'll get to see it in a couple of year's time on Channel 4. Why is it that we can't produce shows like this in the UK? It's not that we can't get the equipment. It's not that we don't have the talent here. With all of Europe supposedly one economic community, you would have thought there was a big enough market.

The feasibility of doing large sections of a TV show on computer has made all sorts of things possible. It is only really feasible because of the low cost of Amiga equipment and the immense power of the software. A while ago Ron put together a few models of Thunderbird objects, with the intention of rendering the entire show in *Lightwave*. The copyright owners weren't impressed, but it does make you think.

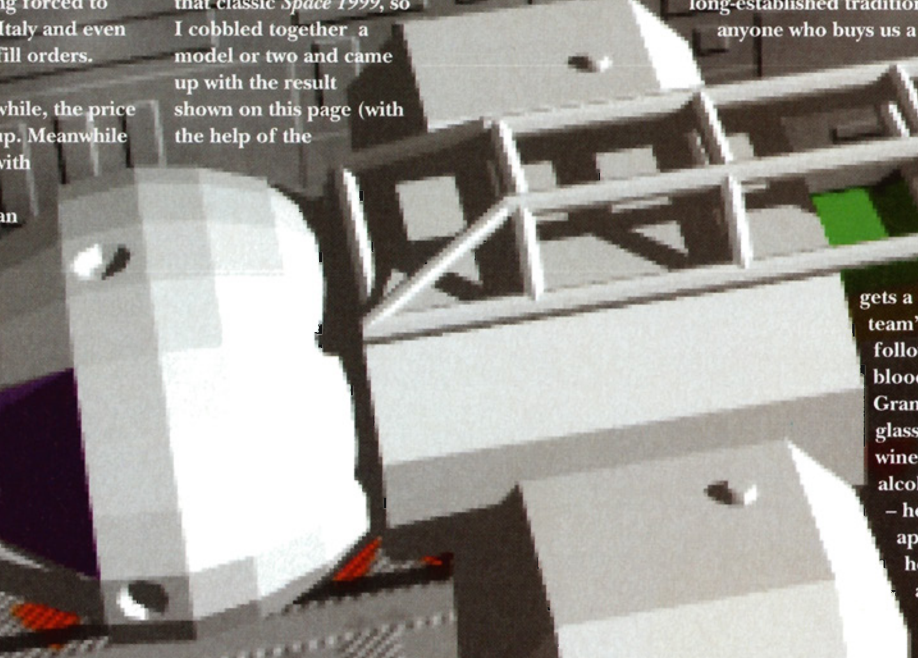
It made me think for example, of that classic *Space 1999*, so I cobbled together a model or two and came up with the result shown on this page (with the help of the Pfeiffer models on which the Eagle was based). Makes you wonder doesn't it. With a few more complicated models and a bigger Screamer network, you wouldn't need the actors either. I expect Martin Landau and Barbara Bain would require quite a few polygons and I wouldn't like to try modelling Barry Morse's whiskers, but once they were made, you'd never have to pay any of them again. Actually, I wonder what the copyright situation is there – that's one for American lawyers to argue over for a few years.

Lightwave is a bit too good really. Now I'm going to have to save up for ages or get a huge loan from the bank to buy a new A4000, a Warp Engine (or better still, a Raptor) and a copy of *Lightwave*. Oh well, I never wanted to go on holiday again or buy a house or get a better motorbike or any of that stuff really – but it would cut into my pinball budget quite considerably. I guess I must be a bit sad.

Finally, it would be remiss of me not to mention the Future Entertainment Show at Earls Court from October 26–30. Don't tell the publishers, but I don't really want anyone to come, because you'll all ask difficult questions to try and make me look silly (don't say it). I suppose if you absolutely have to turn up at all, you'd better do so in your droves – at least then we can all have a bit of a party.

If you do come along and you spot any of the team, you could buy them a drink. It's a proud and long-established tradition of *Amiga Format* that anyone who buys us a drink gets a mention in the mag. The team's fave drinks are as follows: Steve Jarratt – the blood of small children; Sue Grant – anything in a pint glass; Sue White – a dry white wine (ha! anything with alcohol in more like), Frank – he prefers stout apparently; Richard Jones - he'll be happy with anything; Steve McGill – anything expensive (he's Scottish); Steve Bradley and Jason are lager louts, and a nice solid pint of Guinness will do me quite nicely thank you very much. Marcus Dyson doesn't work here any more, so if you see him wandering around looking sad and lonely don't let him con you into buying him anything at all.

See you there, or see you next month. Take care until next time, and I'll leave you with this month's top tip: if you own an A4000, don't break it.



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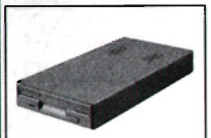
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Video Creator for CD32.............................£31.99
Video Director..£115.99
Vista Pro 3 (4Mb required)..........................£45.99

WORD PROCESSING/DTP

Final Copy 2 (UK) Release 2..NEW LOW PRICE!..£48.99
built in outline fonts, full graphics import (IFF and HAM), UK thesaurus, spelling checker & much more.
Final Writer DTP....NEW LOW PRICE!..............£72.99
Penpal 1.4...£29.99
Best selling feature packed word publisher with database
Pagestream 3 U.K. version.........................£249.99
Pagesetter 3..£42.99
Protext 4.3 W/P..£39.99
Wordworth 2 AGA inc Print Mgr Special low price! £29.99
Wordworth 3 NEW!.......LIMITED OFFER!........£64.99

AMIGA FORMAT COVERDISKS

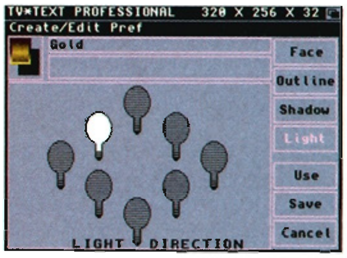
WITH THIS MONTH'S COVERDISKS YOU CAN...



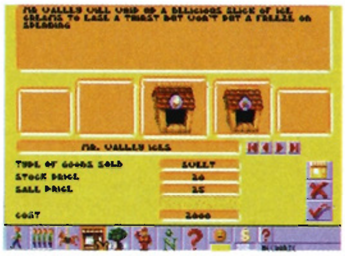








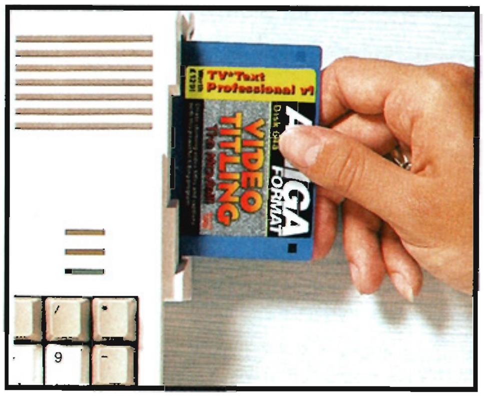






Add impressive titles to your favourite home movies with the brilliant video titling program, *TV*Text Professional*.

Create and manage your very own theme park in this demo of one of the most eagerly-awaited games of all time.



TV*TEXT PROFESSIONAL V1

Enter the world of desktop video with a bang using this month's super Coverdisk video titling program, *TV*Text Professional*. Jason Holborn is your subtitled host.

As you'll discover once you read this month's cover feature on desktop video, you don't need to spend the equivalent of three mortgages and an all expenses paid trip to the Caribbean to create spectacular video effects on your Amiga. Armed with nothing more than an Amiga, a video recorder or two and a copy of *TV*Text Professional*, you can create stunning video titles with ease.

*TV*Text Professional* is a little different from other video titling programs because it concentrates on producing great-looking static titles rather than less useful features such as wipes and fades. Even in these days of Video Toasters and 24-bit display cards, *TV*Text Professional* is still the only Amiga video titling program available that can apply special effects to text.

Most video titlers can use standard Amiga fonts but *TV*Text Professional* takes this one step further – not only can you use Amiga fonts, but you can also apply effects such as shadows and colour sheens to those very same fonts. The nett result is video titles that are considerably more professional than anything you could generate with any other video titling program.

Creating fantastic titles with *TV*Text Professional* is surprisingly simple. Just tell the program which font you wish to use and how big it should be (the point size) and you can then select which effect you wish to apply to it.

TV*Text Professional comes complete with a vast range of ready-made video title effects ranging from gold and silver sheens to anti-aliased or embossed text. What's more, you can fine tune these if they don't suit your particular needs or even create your own from scratch with a set of easy-to-use requesters.

Creating your own effects is easy thanks to *TV*Text Professional*'s series of effects requesters which provide direct control over the face, outline, shadow and lighting aspects of the effect.

What a lovely pair of Coverdisks you've got! Every month we scour the software world to bring you the very best programs, and here we tell you how to get the most out of them.

FUN WITH FONTS

Like all video titling programs – and indeed any program that enables you to manipulate text – *TV*Text Professional* won't do a great deal unless you feed it lots of lovely big fonts. *TV*Text Professional* uses standard Amiga fonts but, if you own a Workbench 2.0 or 3.0-based Amiga, it can also use standard Workbench CompuGraphic outline fonts for jaggie free results.

*TV*Text Professional* reads its fonts from a logical device called Fonts: which is normally assigned to the drawer of the same name on your Workbench disk. If you don't have any fonts on your Workbench, however, the only font that *TV*Text Professional* can use is the standard Topaz system font.

Being the nice and oh so fluffy types we are, we've included a couple of fonts on this month's Coverdisk which you can use with *TV*Text Professional*. They've been specifically picked for their suitability for video work and so you should find them very useful indeed. To access them, select the Fonts... menu item from the *TV*Text Professional* Text pull-down menu and when the Choose Font requester appears, look for a string gadget labelled Path (by default, it should contain Fonts:).

Click inside this string gadget, delete the old entry and enter AF64A:Fonts. You should now be given the choice of three new fonts called zArtic, zHotshot and zFutura respectively. It's worth noting, however, that the font zFutura can only be displayed at a maximum size of 30 points, despite the fact that *TV*Text Pro* claims that other point sizes are available.



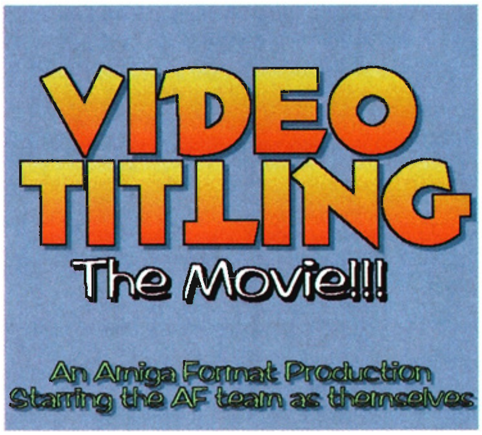
If you need some fancy fonts to use with your video titling productions, you'll find the Artic and HotShot fonts included on your fabulous *TV*Text Professional* Coverdisk!

Even these fairly simplistic controls are surprisingly thorough – with the shadow requester, for example, you can select a drop shadow (giving a sort of extruded effect), cast a shadow (making the text look raised from the page), or choose a transparent shadow, a psychedelic strobe or an equally high colour glow. If this wasn't enough, you can alter the depth of the shadow and the colours used. Impressive stuff.

But, it's the results that matter and as you can see from the images on these pages, *TV*Text Professional* produces some mind bogglingly good titles. Have fun!

To run TV*Text Professional, boot your Amiga from a Workbench disk. When Workbench has loaded and the Amiga's drive activity light is off, replace the Workbench disk with your *TV*Text Professional* Coverdisk. A disk icon labelled AF64A will then appear on the Workbench screen. Double-click on it with the left mouse button and then double-click on the *TV*Text Professional* program icon.

After a few seconds' disk access, the *TV*Text* screen mode requester appears. From here you can select what screen mode *TV*Text Professional* will run in and the number of colours that are available. Select the screen mode that you want, click on the OK gadget and *TV*Text Professional* will be loaded.

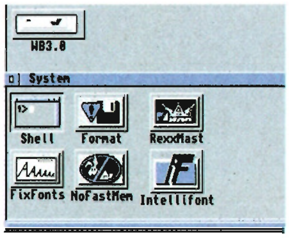


Yes folks, you too can create fantastic video titles of this quality with this month's Coverdisk titling program.

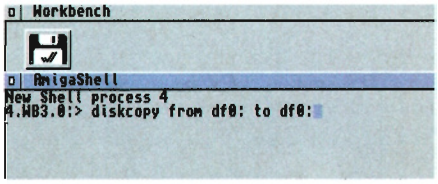
Continued overleaf ➡

BACKING UP YOUR COVERDISK

Copying your Coverdisk is very simple. Just follow the stages below...

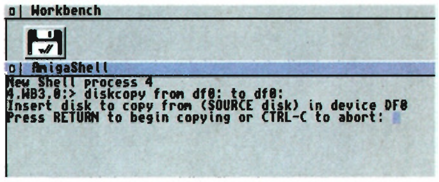


1 Boot up with your Workbench disk, and find the icon called Shell, which should be in your system drawer. Double-click on this to go into the Shell itself.

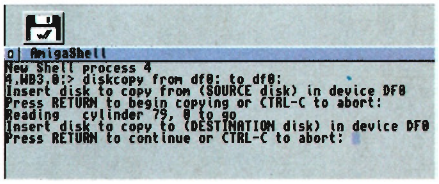


2 Type in the following line exactly as it appears here, taking care to put the spaces in the correct places:

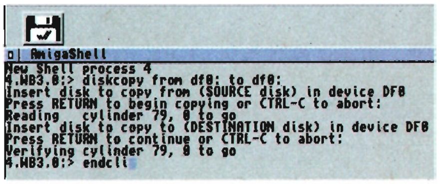
DISKCOPY FROM DF0: TO DF0:



3 When asked for the source disk, insert the Coverdisk and press Return. All of the information on this disk will then be copied from the disk into memory.



4 Once your Amiga has read the info, it will ask for the destination disk. Insert the disk you want to copy to and press Return. All information on this disk will be destroyed.



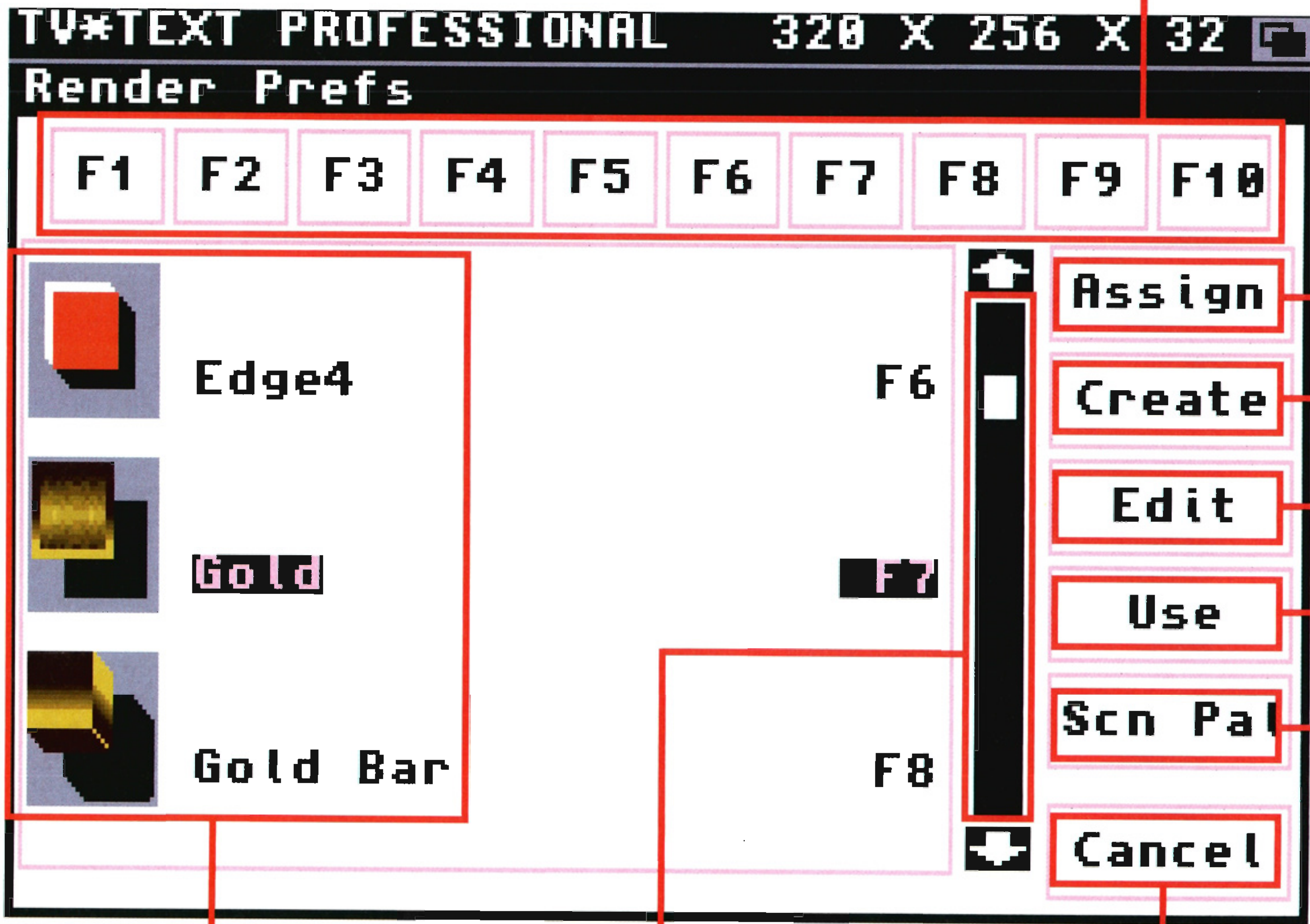
5 On an unexpanded machine, the Amiga may ask for the source disk again, as it copies in chunks. Finally, type Endcli to close down the Shell. Your copy is complete.

DISK NOT WORKING?

We take every care to test the Coverdisk software, but Future Publishing cannot accept any responsibility for any data loss or other damage occurring during its use. If your disk is faulty, send it back, including a stamped addressed envelope for a free replacement to: *Amiga Format* (insert the name of the disk) Disk, DisCopy Labs Ltd, PO Box 21, Daventry, NN11 5BU.

TEXT EFFECTS

Control text effects from the Render Preferences requester from the Prefs option in the Text menu.

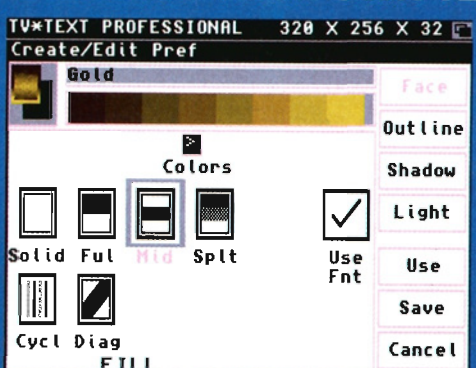


9 Here's just three of the many text effects that *TV*Text Professional* has to offer. Clicking on any one of them will select it.

8 Although only three text effects are shown within the Render Preferences requester at any one time, you can use this scroll gadget to reveal more.

7 This gadget exits the Render Preferences requester and ignores any selections you may have made.

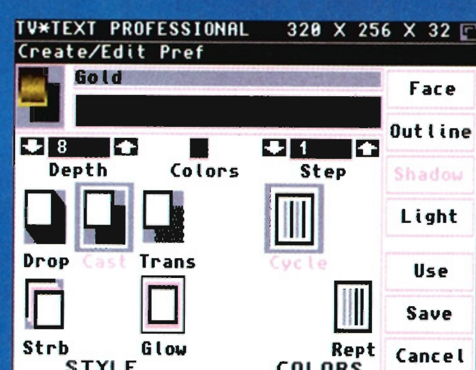
CREATING YOUR OWN TEXT EFFECTS



FACE EDITOR – Provides control over how the face of your titles are rendered. Selecting Solid renders the face in the chosen colour (which can be changed by clicking on the large rectangle immediately below the text effect's name String gadget), but you can also apply one of a variety of different effects to the face.



OUTLINE EDITOR – Not surprisingly, the Outline Editor allows you to alter the outline which is drawn around the outside of every character. Once again, you're given a very large variety of outline effects ranging from a solid (single colour) outline to 3D bevelled edges, a glint, soft (anti-aliased) and even 3D extrusion.



SHADOW EDITOR – Adding a shadow to your text can add an extra level of professionalism to your titles. This editor enables you to alter the type of shadow, its colour and its size. The Strb (Strobe) and Glow effects are particularly interesting as they create multicolour 3D extrusion effects that look great when the screen is colour cycled.

1 This row of 10 gadgets represent the 10 function keys that run along the top of your Amiga's keyboard. Clicking on any one of them automatically selects the effect assigned to it.

2 If you're not happy with the key assignment, you can assign your own. Select the effect to assign, click on this gadget and then click on the function key you wish the effect assigned to it.

3 This gadget enables you to create your own text effects from scratch. When selected, the requester changes to the face editor and you are presented with a basic text effect which can be fine tuned to suit your needs. The new effect is automatically added to the list of effects.

4 To edit an existing effect, select it and then click on this gadget. All effects have four attributes assigned to them – Face, Outline, Shadow and Lighting – and *TV*Text Professional* provides a separate editor for each. When you click here you should see a window with four gadgets labelled Face, Outline, Shadow and Light. By default, the Face editor is shown first but you can switch to any of the other three by clicking on the appropriate gadget.

All four editors follow pretty much the same format – in the top left-hand corner of the requester is a preview of what the effect looks like. When you make any changes to any aspect of the effect, you can update the preview simply by clicking with the left mouse button on this preview box. See the box at the bottom of the opposite page for more information.

5 Clicking on this gadget tells *TV*Text Professional* to use the currently-selected text rendering effect.

6 Each text effect can have its own unique colour palette. By default, *TV*Text Professional* uses the colour palette of the screen but clicking on this toggle gadget selects the palettes assigned to the text effect.



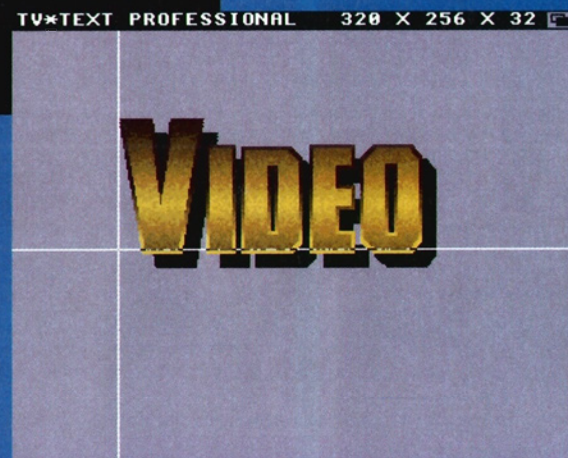
LIGHTING EDITOR – Finally, we have the Lighting Editor which controls the direction in which the shadows you define with the Shadow Editor fall. The eight light bulbs represent the eight possible directions from which the light source can shine causing the text shadow to be cast in the opposite direction to the light.

CREATING YOUR OWN TITLES

Creating a screen of fancy video titles is extremely easy. Follow these step-by-step instructions and you'll be well on the way to creating video productions that the pros would be proud of.



Selecting the Render option brings up this requester. The two horizontal lines immediately above and below the end of this particular caption represent the cursor. The two sets of arrow gadgets enable you to alter the spacing between characters.



Once your titles have been rendered, you can position them anywhere on the screen by dragging them with the mouse. When you're happy with their position, click the left mouse button to paste the titles on to the screen.

1 The first thing you need to do before you even think about rendering a title is to tell *TV*Text Professional* which font you wish to use. Move the mouse pointer to the Text pull-down menu and select the Fonts... menu item. After a few seconds' disk access, a Choose Font requester pops up containing a Path String gadget (handy if you want *TV*Text Professional* to look elsewhere for its fonts) and a list of available fonts. If more fonts are available than can be displayed at any one time, you can use the scroll gadget to move through the list.

Once you've found the font you're interested in, simply click on it with the left mouse button and a second requester appears asking you to choose the font size you want to use. Inside the box you should see at least one rectangle with a number below it. These rectangles represent the point sizes available for the font you have selected. Click on the rectangle for the point size you want to load into memory.

2 Now that *TV*Text Professional* knows which font to use, we need to tell it which text effect to use. Move the mouse pointer to the Render pull-down menu and select the Prefs menu option. The Render Prefs requester then appears. Among its many gadgets, you should see a large box containing a small selection of the effects on offer. If these aren't quite what you're after, move down through the list of effects by dragging the scroll gadget with the mouse pointer and then click with the left mouse button on the effect you want. Its name should be highlighted (reversed). Finally, click on the Use gadget and the text effect is accepted. Any titles you now create will use this effect.

3 All that now remains to be done is to render some of your finely-crafted titles. Move the mouse pointer up to the Render menu again but this time select the Text menu option. Another requester spanning the full width of the screen should now appear prompting you to enter a line of text. Do as it says and when you're happy with what you've entered, press Return to start rendering your titles.

4 Once your title has been rendered, it should appear at the top of the screen complete with a little crosshair attached to the bottom left-hand corner of the title. At this point, the title hasn't yet been pasted down on to the screen so you can move it to the desired position by holding down the left mouse button and then dragging the mouse across the desktop. When you're happy with the position of your title on the screen, let go of the left mouse button to position it.

If you move the mouse pointer, you should notice that the mouse pointer image has two states – a pin and a trashcan – depending upon where the mouse pointer is in relation to your titles. If you click the right mouse button when the mouse pointer is a pin, your titles are pasted down on to the screen. If, on the other hand, you click the right mouse button when the pointer is in the shape of a trashcan, the titles are erased.

5 Congratulations! You have now created your first video titles with *TV*Text Professional.* Once you're happy with a screen full of titles, you can save the screen off to disk as an IFF file which can later be loaded into anything from a professional video presentation system to a Public Domain slideshow program for display.

THEME PARK



If Walt Disney was alive today, he'd be turning in his grave. Check out why with our fully playable demo of *Theme Park*.



BEFORE YOU START

***Theme Park* is a self-booting disk. You need a mouse to play it. Both buttons are used to access different functions of the game. A tutorial takes you through the first principles of building a theme park. From there, you're on your own. Good luck.**

Last month *Theme Park* earned a well-deserved *Amiga Format* Gold. Sometimes however, a well-researched, beautifully-crafted, exquisitely-considered review just isn't enough for the discerning punter. If you're thinking about buying *Theme Park*, check out our top demo Coverdisk first. Playing around with it should make you realise just how much there is to the whole game.

Several features have been disabled on the Coverdisk, such as research on rides, staff, shops and scenery. You can't negotiate staff wages or stock costs either. But you don't need to worry about all that for the moment. What you can do is indulge in the frivolously fun part of the game – the building of the theme park itself.



Get into the routine of checking out how your customers are feeling about the park. It makes sense.

You've got three year's worth of game time to build and maintain a successful theme park. If you bankrupt yourself before this time has elapsed then it's back to the drawing board for you. To help you build a successful park, Bullfrog have kindly supplied three fairground rides, three shops and one piece of makes-the-park-look-good-scenery.

On booting, you are immediately faced with a couple of introductory screens. Click on the left mouse button to get through them. You've now reached the main playing area screen. Follow the instructions of the advisor at the bottom left of the screen. He gives you a step-by-step guide through the rudiments of the game. By the time you've carried out his advice, you'll have opened the gates to your punters, with at least one shop, one ride and three members of staff in place.

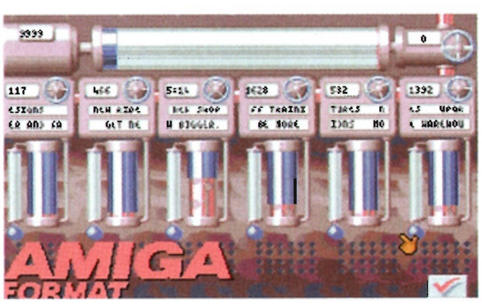
Build up the park some more and then start quizzing your customers on how they feel about it all. Do this by clicking on the question mark icon and then clicking on your target punter. To the right of the control icons there is a smaller question mark icon. Underneath it the type of punter that you originally clicked on is named.



There are only three rides, two shops and one piece of scenery available. Do you have what it takes to make them work?

Click on the small question mark and you are treated to the current profile of that punter – his/her time spent in the theme park, the rides he/she has been on, their boredom factor and how much money they have left. Ideally, they should be happy and have no money remaining. So aim for that.

There's not much more that needs saying other than enjoy the demo, experiment with different designs and try hard to finish ahead of your rivals. Have fun!



As a taste of what's to come, the intro screen shows you the research and development section of the game.

A RISING STAR

The programmer of the artificial intelligence algorithms for *Theme Park* is Demiss Hassabis. Described by Peter Molyneux as 'intimidatingly intelligent' Demiss gained his break with the mighty Bullfrog through a game design competition run by *Amiga Format*'s sister magazine *Amiga Power*.

The idea of the competition was to design a game around the theme of *Space Invaders*. Drawing upon the influence of his vocation in life – playing chess – Demiss programmed a game called *Chess Invaders*.

Peter Molyneux was so impressed by this game that, in October 92 he tried Demiss out on a week's work experience at Bullfrog. Demiss has been there, on and off, ever since.

Unofficially rated as the second best chess player in Europe, Demiss went into the Bullfrog hall of fame by challenging their six best programmers to a simultaneous game. Each player had half an hour on their clocks. Demiss only had a minute. Every opponent checked out to their deadly mate within 15 seconds. Pretty impressive action we'd say!

The really clever part about *Theme Park* is the different personalities given to its visitors. They range from children to old women to blond men. Each behaves in an individual manner and their responses can be checked at any time by querying them with the question mark icon – how much money they've spent and whether they're happy are the main considerations here.



Demiss Hassabis looks nothing like anyone here. If he did, he'd want to keep it quiet anyway.

NEWS COMM



David Pleasance (left) and Colin Proudfoot: still the favourites to pick up the pieces left by the liquidation of Commodore.

Although the deadline for a decision on the future of Commodore has passed an announcement has yet to be made. The deadline has been extended to take account of difficulties, believed to have an effect on one of the potential bidders.

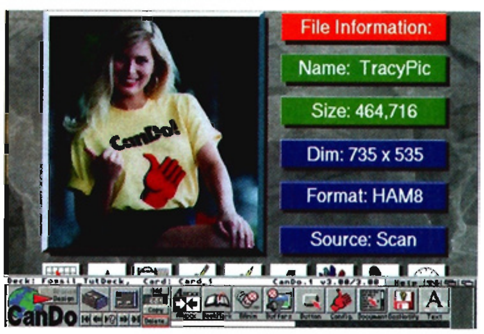
It seems that whatever will pass into the hands of the successful bidder will not include the components and part-assembled machines currently lying in a Phillipines factory because a dispute has arisen over finances. It seems that, among others, the Phillipino government wouldn't be pleased to see them go without some substantial settlement.

As the management buyout team (Pleasance, Proudfoot et al) are the only ones likely to be interested in components, it seems that the delay is in their favour. In fact, it is widely believed that the liquidators favour the management team, because they have put in the highest bid, and also the one which would keep the company in operation in the long term.

According to industry sources, the new company would completely drop the name Commodore and would instead call themselves something along the lines of Amiga International Inc – not to be confused with a small magazine with a similar name. Other reliable industry sources claim that that Amiga Inc are undaunted by the prospect of starting manufacture from scratch. In fact, they have reckoned on having the first machines roll off the lines of a UK factory in under two months from the word go. This would leave them slightly late for Christmas (in the opinion of most dealers), but still with a reasonably strong presence.

Don Carter of ZCL, the largest distributor of Amiga equipment told *Amiga Format:* "Our desperate need is for stock to sell once consumer demand reappears, as it surely will, as soon as the management buyout is achieved. What we need

YOU TOO CANDO



Inovatronics are putting the finishing touches to Version 3.0 of their *AF* Gold-rated authoring system, *CanDo*. The program, which allows you to easily create applications and presentations by pointing and clicking on icons rather than writing program code, has been massively updated.

Version 3.0 of *CanDo* boasts a vast array of new and enhanced features including improved Intuition window and screen controls and panning and a lot more besides. We'll be reviewing *CanDo 3.0* in next month's issue of *Amiga Format*, but in the meantime, Inovatronics will fill you in on the details on 0101 214 340 4991.

ULTIMATE EYE PROTECTION



It's a well-known fact that prolonged exposure to the radiation emitted by computer monitors and televisions isn't entirely good for you.

Keston-based Gepro think they've got the answer with their new Computer Optics specs, which they claim protect your eyes against ultraviolet light and electromagnetic radiation. Modelled in lightweight black plastic, Gepro say the specs absorb reflective glare and soften light from the screen. The specs come in two forms – either complete for £32.99 or as a clip-on unit for £29.99. Contact Gepro on 0689 851206.

Free entry to CG Expo '94

True to our word, *Amiga Format* has secured free entry for all *AF* readers (aged over 18) to Computer Graphics Expo '94.

Destined to be the biggest show of its kind in Europe, CG Expo will feature the very best for the entire world of computer graphics, from still pictures to movie special effects to VR and beyond.

The event is a trade-only show, but the organisers have relented and allowed *Amiga Format* readers free entry to the show. Just make your way to the Wembley Conference Centre on November 8, 9 or 10 – as long as you're over 18 and are carrying this very issue of *Amiga Format*, you'll get in for free – a saving of £10!

As well as state-of-the-art computer graphics, CG Expo is also playing host to the Interactive Entertainment Developer's Forum, where animators, artists and designers can show off their work to the development community.

Without doubt, this will be the most exciting event of its kind ever to be held in the UK, so don't miss out! For more info call 081-995 3632.

ODORE NO MORE

The deadline for the announcement of the new owners of Commodore has passed, and still there's no firm news. But all is not lost. Nick Veitch brings you the latest developments.

from the new management is a miracle, a great new A1200 pack for November and a hint of what comes next for 1995. I know David (Pleasance) well enough to know that if anyone can do it, he can."

Even software companies are optimistic. Rue Stanley, of major software distributors Meridian, told us: "There is steadfast support for the Amiga from independents and multiple stores, and from the software houses who develop products. If their confidence can be kept alive then I believe the Amiga will survive. The computer press has been full of pronouncements of Commodore's demise, I think that an aggressive campaign is needed to rebut this."

More details of the arrangements with financial backers reveal that the new company will not have to prove itself over the Christmas period, as was previously suspected. This would certainly give the new company a breathing space to develop the technology which is apparently just around the corner.

Commodore are known to be working on a RISC-based Amiga which will combine the speed of a new processor with the enhanced power of the next generation of Amiga custom chips. Such a machine would be capable of running in native Amiga mode, or supporting an operating system such as *Windows NT*. Next month in *Amiga Format* we'll have a feature covering everything you could ever want to know about RISC technology and how the new Amiga would work.

The other machine in the pipeline is the A1200CD as revealed exclusively by *AF* last month. This would be a very welcome entry to the Christmas marketplace, but whether the new company will attempt to introduce it in such a short timeframe is open to question.

No-one from the ex-Commodore management, still based at Maidenhead, would talk on the record to *Amiga Format*, but rest assured we'll have a full report next month on the outcome of the liquidator's decision and the brief from the newly formed company.

FREE book with next month's AF

Next month *Amiga Format* brings you a free 96-page book about CD-ROM and the Internet – two of the most important things to happen to the Amiga this decade.

The covermounted book contains excerpts from two forthcoming *Amiga Format* books – *A1200s, CD-ROMs, And The Things You Have To Know* and *Internet, Modems, And The Whole Comms Thing*.

The CD-ROM section of the covermounted book contains detailed information about how CD-ROM works, what it can do and the best way for you to get into it, while the part dedicated to Comms and the Internet explains everything you need to know about modems, protocols and software, and shows you how to get on to the Net quickly, simply and painlessly.

All this plus our amazing Coverdisks, tutorials, reviews, news, features, game previews, letters and much, much more. Don't miss it!

AMIGA CD32 SECOND ISSUE

The first issue of *Amiga CD³²* was such a success that we're publishing another one. And so, from the makers of *Amiga Format*, comes the second issue of *Amiga CD³²* – on sale on October 6.

Just like the original, issue 2 will have a game-packed Coverdisc and will be bursting at the seams with previews of all the latest CD³² games, loads of reviews, tips and all the latest news. And if you get tired of playing games why not shove in a video and put your feet up with a nice cup of tea? Steve Jarratt decodes FMV, MPEG and the future of the game video.

To make sure that you get your copy of *Amiga CD³²* you can fill out a shopsave form at your local WH Smith store and they'll reserve a copy for you.

If you've got a CD³² then get *Amiga CD³²* magazine.



The *Jeff Walker* Column

How often have you wished there was a way to get reliable technical support for your Amiga? There can't be many who haven't at one time or another been forced to struggle over a brick wall of a problem that might easily have been sorted out with one quick phone call.

You may have tried calling your Amiga dealer; and you may have been politely informed that they can only help with problems that are specific to the hardware or software that they sold you. Much of the time your problem with a specific bit of software may be complicated by the fact that you have fitted a bit of hardware which you bought from a different dealer. Or it may be much more generic — a 'simple' problem to do with setting up a Workbench preferences editor or something similar. These are the kinds of problems *Amiga Format* deals with every month, but limited time and space means we can only answer relatively few of the thousands of cries for help we receive, and even then you may have to wait a month or more for the solution. You all have a right to expect a fast solution.

How many times have you been told that there are more than a million Amiga owners in this country alone? This is not a small number. There is no question of there not being enough users to worry about. For example, there are only slightly more UK satellite TV owners than there are UK Amiga owners. Yet if any of them have the slightest problem they have a choice of two or three phone numbers they can call for immediate help. If they call the dealer who supplied their decoder and dish, that dealer won't give a fig where they bought their actual TV set, that dealer will endeavour to sort out the problem, no matter how long it takes. The dealer's only concern is that you, the customer, should go away happy.

So why, when I call an Amiga dealer for help, will that dealer almost always refuse to help when it becomes obvious that the reason I am struggling is not because the product I bought is faulty, but because I do not yet fully understand the Amiga? Why isn't my Amiga dealer as helpful as my satellite TV dealer?

Two reasons, I believe. Firstly, money. Amiga dealers are undercutting each other so ruthlessly that profit margins are often lower than makes economic sense. Why? Because when Jack The Lad Computers suddenly advertises something for a fiver less than everyone else, everyone else's kneejerk reaction is to advertise it for a fiver less than Jack The Lad Computers. Do you, the consumer, win from this sort of competition? In the short term yes, because it saves you money. But in the long term you lose because dealers have earned so little they are reluctant to provide even a rudimentary after-sales service. It is not your fault they set their profit margins so low, yet ultimately you are the ones who have to pay for it.

However, it isn't just about money. Lack of technical expertise is normally the real reason dealers cannot help. How many times have you phoned a product's technical help line only to receive little or no help? But some of these companies have staff whose job is to do nothing else but provide technical support. How come they seem to know so little about the subjects they are supposed to be experts on? PC and Mac users wouldn't put up with it. Heck, washing machine users wouldn't put up with it. So why on earth should Amiga users have to put up with it? Sooner or later loyalty to the product will evaporate, and we'll all start buying other brands.

I believe that ultimately it is the responsibility of the software or hardware manufacturer to train its dealers and distributors, and to ensure that those dealers and distributors are providing a proper after-sales service. And now that the Amiga slate has effectively been wiped clean, Commodore (or whoever else ends up manufacturing the Amiga) should take a lead. To Commodore and its dealers, I remind you that we are your customers, we are paying your mortgages and feeding your families, and you should be taking a damn sight more care of us.

THE OPINIONS EXPRESSED HERE ARE NOT NECESSARILY THOSE OF *AMIGA FORMAT*



The *Tim Smith* Column

Meandering along at the recent European Computer Trade Show show at the Design Centre, Islington, I realised how the venue was particularly apposite for the event. For the great majority of *Amiga Format* readers – those who don't live in London – Islington is a very confused part of the capital. It's a place where the delicate dribblings of antique dealers mix with the beery requests from curb-resting down and outs.

Islington has got bijou eateries of the Cafe Fou Fou persuasion banged in next to the Workman cafe and Kebab U Like. Islington is one of those London urburbs (an urburb is the Inner City version of a suburb by the way) that is terraced and not high-rised, it has that the cosy 'caringness' that ensures that *Big Issue* salespeople steer clear in fear of having to indulge half an hour's conversation with some caring type who then hands over exactly the right amount of money and a patronising grin. Islington would love to be a workers' paradise as long as the workers know their penne piscatora from their fromage frais.

Placed in the midst of all this is the Design Centre, a three tiered hall that glorifies form over content. It is perfect for a show that relied heavily on the number of polygons that can be thrown around a screen rather than the number of levels you can play without falling asleep. Islington and the Design Centre epitomises the state of computer gaming at the moment.

Wandering around the show you could hear people with new grey suits (with the occasional multi-coloured waistcoats to give colour and individuality) and horribly bewildered programmers (adding authenticity) ba-baaing about 'The Internet', 'Millions and millions of colours', '64-bits', 'More MIPS than the RoadRunner', 'We must do lunch' and 'Erm... what exactly is going on?' (the programmer).

A few years ago people met at the show and discussed gameplay. They would talk about which game was going to capture the popular imagination – and the popular purse, no bad thing though, you gotta live. People were concerned about which techniques they could use to add gameplay because the gameplay was the magic factor that would retain an audience. This year's ECTS, however, continued the trend set about two years ago in which the content of the game became a secondary issue. This was the time that the software industry began to convince itself that it was the new Hollywood.

Apparently, the consensus is that playing a computer game is the equivalent to sitting in the Spratts Road Odeon and watching *Die Hard*. The theory seems to be that a good few hours building up your *Syndicate* strength or bopping a few *Sensible* goals into the back of the old onion bag is akin to lying back, scarfing down some Kia Ora-soaked popcorn and waiting for Pearl And Dean to end. Or rather it doesn't. The Hollywood-gaming analogy only actually extends to the game player in terms of platitudes such as 'stunning graphics', 'amazing sonics', 'depth of the play-world environment' and 'more man-development-hours' (and, of course, bloody polygons!). Everybody wants to produce a *Flintstones*, nobody is interested in *Reservoir Dogs*. We are hitting a period in which the gameplay element of gaming is becoming a tertiary issue, at least when it comes to sales points. Let's hope that it's just a phase.

Before I go, I've got to offer an apology to Jeff Minter – sorry Jeff, you didn't rip off *Tempest* for *Tempest 2000* I was w-w-w-rong. And I've got to follow up the Jay Miner request. I was given some excellent advice (sorry I've lost all my saved E-mails due to a nightmare hardware crash) via the Internet relating to Jay's sad death. If you want to do something in memory of Jay, donate some money to the National Kidney Foundation *and* carry a donor card (and make sure you tell your relatives that you're doing so). Cheers then!

Tim Smith is Technology Editor of *Computer Trade Weekly*. Contact him at tsmithb@cix.compulink.co.uk **and** timbo@gashead.demon.co.uk.

FES-TASTIC!

TIMETABLE OF EVENTS	Wednesday 26th	Thursday 27th	Friday 28th	Saturday 29th	Sunday 30th
11.00	**Meet the teams** with the teams of Amiga Format, Amiga Shopper and Amiga Power	**Meet the teams** with the teams of Amiga Format, Amiga Shopper and Amiga Power	**Meet the teams** with the teams of Amiga Format, Amiga Shopper and Amiga Power	**Meet the teams** with the teams of Amiga Format, Amiga Shopper and Amiga Power	**Meet the teams** with the teams of Amiga Format, Amiga Shopper and Amiga Power
12.00	**Games** Gremlin Get the inside info from a top game company	**Games** Bullfrog Get the inside info from a top game company	**Games** Core Get the inside info from a top game company	**Games** Sensible Get the inside info from a top game company	**Games** Team 17 Get the inside info from a top game company
13.00	**Techie Q&A** Ask tricky questions of our panel of experts	**Techie Q&A** Ask tricky questions of our panel of experts	**Techie Q&A** Ask tricky questions of our panel of experts	**Techie Q&A** Ask tricky questions of our panel of experts	**Techie Q&A** Ask tricky questions of our panel of experts
14.15	**DTV** Gary Whiteley explains Desktop video	**DTV** Gary Whiteley explains Desktop video	**3D Graphics** Andy Bishop talks about PAR and Lightwave	**3D Graphics** John Allardice demonstrates and answers questions	**3D Graphics** John Allardice demonstrates and answers questions
15.15	**16-bit Sound** Andy Bishop and the latest sound equipment	**Music-X** Future Music supremos explain how to use this package	**CD-ROM** Experts show you what can be done and invite your questions	**DTP** Marcus Dyson and his amazing one-man design show	**Judging** Your competition entries discussed and judged by our experts
16.15	**Judging** Your competition entries discussed and judged by our experts	**Judging** Your competition entries discussed and judged by our experts	**Judging** Your competition entries discussed and judged by our experts	**Judging** Your competition entries discussed and judged by our experts	

The Amiga Theatre at the Future Entertainment Show at Earls Court from October 26-30 is set to be the event of the year for all Amiga owners.

Just check out the timetable of events above to see what we'll be bringing you, and on top of all that there will be several *Lightwave*, *Imagine* and interactive demos running continuously on the video wall.

There's also a fantastic opportunity for you to get in on the action. Every day of the show we'll be having a readers' competition. You are all invited to submit material for prizes in the following categories: Graphics, Demos, Games, DTV, Music, Animations, Desktop Publishing and Miscellaneous.

The top entrant each day will get a brand new Panasonic KX2123 printer to take home with them, and the best entry of the whole show will win its author a superb Zappo CD-ROM drive.

All you have to do to take part in this spectacular competition is save your entries on to a floppy disk. On the front of this very magazine, in the bag with your *TV*Text* disk, you should find another

SCALA BUNDLE



The new *Scala Software Suite* can save you almost £80.

Silica have bundled the superb *Scala MM300* multimedia program with *Scala Echo*, a clever little device which allows *Scala MM300* to directly control a wide variety of video recorders and LaserDisc players through an infra red sensor connected to the Amiga's serial port. Silica claim that most *Scala MM300* buyers purchase *Scala Echo* anyway so buying the two packages together in the *Scala Software Suite* bundle saves almost £80. All this can be yours for just £399. Contact Silica on 081-309 1111 for more information.

Stylus unveil ProVector 3.0

If you liked the *ProVector 2* structured drawing package on the *AF58* Coverdisk, then you're going to absolutely love *ProVector 3*, the star of the new Stylus ProPak bundle.

Due for launch on September 30, the Stylus ProPak contains four brand new programs – *ProVector 3*, *StylusTracer* (a new bitmap tracing utility), *PSImport* (import PostScript illustrations into *ProVector*) and *RexxRequest* (a powerful *ARexx* tool). All this structured drawing power can be yours for the introductory price of about £160. It is available from Meridian Software Distribution on 081-543 3500.

The most striking new feature of *ProVector 3* is its front end which has undergone a major interface lift to incorporate changes to the Amiga's own Workbench environment. *ProVector 3* also fully supports the AGA chip set and boasts a powerful new gradient fill option, and many new object effects such as perspective, blending, skewing, mirroring and warping.

PHOTOCOPY THIS COUPON
Mark your envelopes ASK IN ADVANCE and send them to us at: Amiga Format, 30 Monmouth Street, Bath, BA1 2BW.

Name: ______________________

Question: ______________________

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Days attending: ______________________

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SEND US YOUR QUESTIONS

We hope to be answering quite a lot of your questions at the Future Entertainment Show, but to ensure that time isn't wasted, running around with microphones in the audience, we'd like you to send us in your questions now.

This means that we will have plenty to get us going, and also means we will be able to answer your questions better, because we will be able to research the answers in advance. If you happen to be in the audience, we can have you come up and ask the question in person if you like (but you probably won't want to get too close).

If you have any questions, either for the Meet The Teams sessions or the Techie Q&A section, then send them to us now!

The Future Entertainment Show
Earls Court 2
26th – 30th October 1994
CD-Rom • Amiga • Mac • PC • CD-i • Consoles

label. Fill out the relevant details on this label and attach it to your floppy disk. Now all you have to do is bring the disk along with you to the show.

All entries MUST be placed in the magic judging bucket BEFORE 11am on the day of the show. Preliminary judging will take place behind the scenes, and at the close of the day, our panel of experts will make the final selections.

If you have created anything that you reckon is better than the best, be it a *DPaint* animation or a fantastic *MED* soundtrack, bring it along and see what the experts think.

If you have created something on video, we will also accept video cassettes, just stick the label on the outside of the cassette and hand it in.

Other highlights of the show include an experimental Amiga area organised by Premier Vision, who will be demonstrating some of the hottest new hardware and software, and there will be loads of opportunities to pick up bargains galore for your machine at the many stands.

There will also be quite a few consoles at the show, including the first showing of the 3DO, and loads of machines where you can try out all of the latest games titles. All in all it's set to be the greatest show on earth, and it would be a shame if you didn't come along to see it and get the chance to buy your *Amiga Format* chums a few beers.

You can pay on the day to get into the show, but veterans of such things may like to avoid the lengthy queues by booking a ticket in advance. For booking information and details of special offers, see page 131.

JUST THE FACTS...

The FES '94 takes place at Earls Court 2 in London from Wednesday, October 26 to Sunday, October 30. Tickets cost £6 (£7 on the day) and are available from the FES hotline: 0369 4235.

The final of the National Games Championships is being held at FES. The top players from the heats held at Future Zone stores across the UK will battle for a first prize of a multimedia system of £2,000 and the title of Britain's Best Games Player.

PICTURE THIS

Amiga users lacking in artistic talent will love Enlightenment Systems' new CD-ROM disc, *Multimedia Pictures*. The disc contains 50 overscan size pictures stored in HAM8 and 256-colour AGA modes. The pictures cover a wide variety of subjects ranging from historical buildings to scenery and wildlife. Call Enlightenment on 0387 54195 for further information.

SILICA CARES

Silica have introduced their new SilicaCare extended warranty scheme which provides cover for your Amiga and peripherals for up to five years. The new scheme, which is available to all Silica customers, provides repair and replacement of all parts including major components such as monitor tubes and hard drives. Silica will also provide free courier collection and delivery of any items covered under the scheme with most items being repaired and returned within 10 days.

Silica can tailor a warranty to suit your requirements based around the value of the equipment and the duration of the warranty. As a guide, however, Silica can provide two years warranty coverage of an Amiga system worth up to £1,500 for £38. For more information, contact Silica on 081-309 1111.

Get Netted

If, like a vastly growing section of the public, you are really switched on by all this Internetting, World-Wide Webbing and ftping, not to mention gophering, you may be interested to find that a new magazine, *.net*, is being launched especially for people who have no friends. Among other things the first issue promises a giant beginner's guide supplement, telling you everything you need to know about the Internet, where it came from and how it all works. There will also be in-depth features about exactly how to get on to the Net and guides to all the UK service providers.



Find out everything you ever wanted to know about the Internet with *.net*.

There's also a jolly interesting InterNet diary, a feature on Net cult and help with all your frequently-asked questions. The first issue is on sale on October 26 priced £2.95, but look out for a special preview being bundled with next month's *Amiga Shopper*.

NEWS brief

CHEAPER SUPRAS

Following hot on the heels of Power Computing's sub-£200 Aceex V32.bis modem, the First Computer Centre has dropped the price on their Supra V32.bis Fax modem from £209.99 to £178.99. First Computer Centre are now also selling the new Supra 288 Fax modem which runs at twice the speed of the original V32.bis modem. Contact them on 0532 319444.

FLEXIDUMP UPGRADED

Care Electronics has upgraded its popular printing utility, *FlexiDump*. Version 3 now removes horizontal banding and white lines from all dot matrix and bubblejet printers as well as extending ribbon life. All this is possible thanks to a new 'shingling' system. Contact Care on 0923 894064.

BRIGHTON GOES INTERNET

Net surfing Amiga users in the Brighton area can get on-line cheaper thanks to Pavilion Internet PLC. The new company, Brighton-based, aims to provide the area with local phone call access to the Internet. The company will carry all Internet services including World Wide Web, Internet Relay Chat, Usenet News, E-mail and Telnet. Get on-line by talking to Pavilion on 01273 607072.

VIDEO OPTIONS

A4000 owners requiring the best possible video output from their computers should form an orderly queue outside the offices of Lola Marketing Ltd (0858 433501). Lola have just launched their new L4020 Video Options card which provide the A4000 with a number of additional video outputs. The card, which connects internally to the A4000's video slot, provides one RF (TV modulator) output, three colour composite outputs and one Y/C (S-VHS) output.

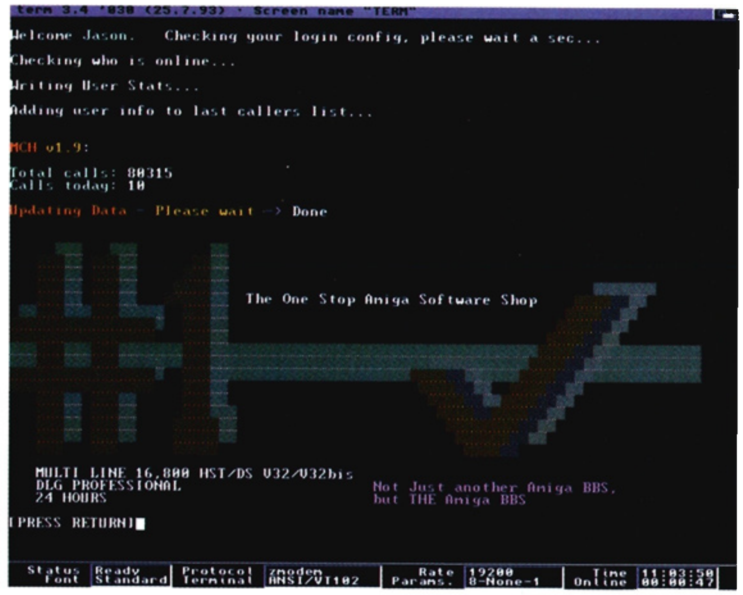
EUREKA'S NEW COMMUNICATOR

Dutch electronics company Eureka have released an upgraded version of their CD³² *Communicator*. The device, which was reviewed in *AF63*, allows any Amiga to control the operations of a CD³² allowing files to be transferred from a CD-ROM drive to an Amiga. The new *Communicator* has faster file transfer speeds (up to 210,000 baud on an A4000), improved file transfer protocols (including a new high-speed CD-ROM device driver) and an improved design. Contact Eureka on 010 31 4637 0800.

STRESS RELIEF

Using an Amiga is good for your health! At least it will be if you treat yourself to Golden Image's new Eye/Fascial and Foot Massagers. Designed to be used during sessions with your computer, these two devices relieve stress while you work. The Eye/Fascial massager costs £24.95 and the Foot Massager costs £16.95. Golden Image are on 081-365 1102.

MILLER DEFENDS NEW BBS



Sysop Tony Miller claims it's cheaper to dial the premium rate line for his new *One Stop Amiga Software Shop* BBS than it is to order software from a PD library.

Amiga Bulletin Board Sysop Tony Miller has defended his controversial new BBS against claims that he is making money from 'free' PD software. The new BBS, called *One Stop Amiga Software Shop* has been launched on a premium rate telephone line. Costing 39p per minute at cheap rate and 48p at all other times, the new board offers what is perhaps the UK's largest collection of freely-distributable software, clip art, fonts and files, all of which are available for immediate download on to any Amiga equipped with a modem.

The board has over 1.2 Gigabytes (that's over 1,000Mb!) of Public Domain CompuGraphic and Adobe Type 1 outline fonts and 800Mb of clip art files, not to mention just about every single Public Domain and Shareware utility ever released for the Amiga. All you have to do is to dial up the *One Stop Amiga Software Shop* board on 0891 517040, pick the files you want and then download them directly on to your Amiga.

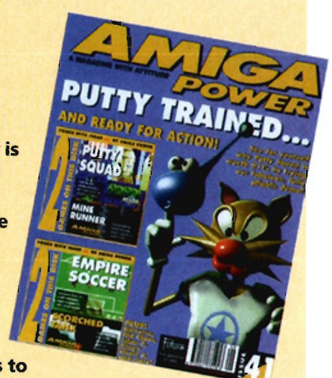
The board's arrival has been greeted with a certain amount of scepticism from users who claim that it is wrong to make money from software that is supposed to be free. But Tony Miller, the board's Sysop, who is also Sysop for the *01 For Amiga* BBS, was quick to defend his new board.

"If you have a relatively fast modem (a V.32bis model, for example), downloading software from the new board is actually cheaper than buying a disk from a PD library. Not only that, but the board's instant – you don't have to wait a week (or longer) for the PD library to send out your disks," he said.

He also claims that the new premium rate line hasn't been set up just to line his pockets. Revenue generated by the new board has been ploughed back into the *01 For Amiga* BBS.

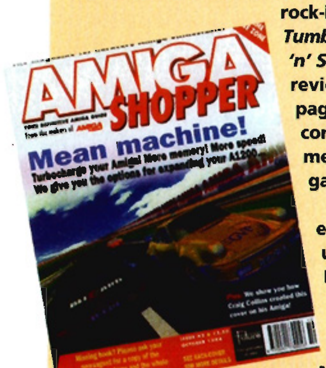
"Since the premium rate board was set up, the money we've managed to raise has paid for free access to both Fidonet and the Internet for all *01* users. This would not have been possible without the income from the premium rate line," adds Miller.

POWER AND SHOPPER 'NOT CRAP' SHOCK

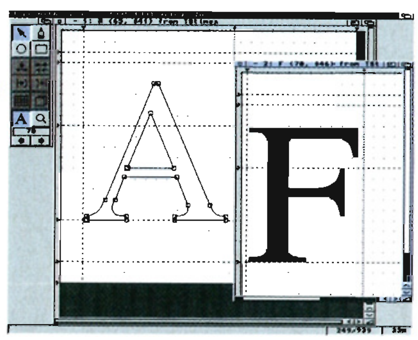


You may be forgiven for thinking that *Amiga Format* is the only Amiga magazine in the known universe, and while it is certainly the best, you might like to know what is going on in our sister mags – pale, shabby imitations that they may be.

Jonathan Davies, editor (or in fact democratic leader of the *Power* Co-operative) has this to say about his latest issue: "The October issue of *Amiga Power* is going to be... (toot toot toot toooot...) a Three-Disk Spectacular! We had too many great demos to fit on two disks, so we're giving you three, containing the incredible *Theme Park*, the long-awaited *Alien Breed 2: Tower Assault*, rock-hard platform shoot-em-up *Ruff 'n' Tumble* and the irresistibly cute *Bubble 'n' Squeak*. Inside there's an exclusive review of *Super Stardust* and a four-page review of *Theme Park*. Plus! We connect ourselves to complicated medical equipment to discover if games are as exciting as real life"



On the more serious side, that esteemed organ, *Amiga Shopper*, is up to all sorts of techie nonsense. Resident dictator-for-life Richard Baguley has this to say: "This month's *Amiga Shopper* gives you the truth on expanding your A1200. We tell you which RAM board gives you the space you need and which accelerator pushes your A1200 into fifth gear in our Supertest, and you can even win yourself a GVP accelerator. There's also an Assembly language tutorial, a new series on how to write a chess program, and a free Internet book on the cover."


The new, improved *TypeSmith Version 2.5* should be available soon.

NEW TYPESMITH SHIPS

The long-awaited DTP package *PageStream 3.0* may still be waiting in the wings, but US manufacturers Soft-Logic (0101 314 894 8608) have at least managed to finally ship Version 2.5 of their outline font editor, *TypeSmith*. The new version of *TypeSmith* boasts full support for PC and Apple Mac *TrueType*, *Final Writer* and *Lightwave* outline fonts.


The new Epson GT9000 scanner can be used on the Amiga if you've got a copy of *ADPro 2.5*.

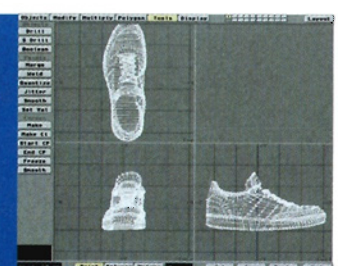
SCAN BY FOR ACTION!

Epson have launched their new GT-9000 scanner, a 30-bit, single pass scanner priced at £1,299. Although the GT-9000 is aimed primarily at Mac and PC owners, it can be used with the Amiga thanks to the loader module function of ASDG's brilliant *Art Department Professional 2.5* software. The GT-9000 offers an optical resolution of 600x1200 dpi at a rather unusual 30-bit (effectively 24-bit) colour resolution. Epson are on 0442 61144.

LIGHTWAVE MAG

Lightwave* users will be pleased to learn that subscriptions to the American publication *Lightwave Pro* are now available in this country through Phosphor Dot Productions on 0843 292150. *Lightwave Pro* is a monthly mag which deals solely with NewTek's brilliant 3D rendering package which is reviewed in this issue.

In January Phosphor Dot Productions are releasing 3DCD, a CD-ROM containing a collection of 3D objects, brushmaps, animations and rendered pictures for *Lightwave* and *Imagine* users.


Find out more about *Lightwave* with the new *Lightwave Pro* mag.

BECOME A MOVIE MOGUL

Power is nothing without control. Steve McGill shows you how to harness the power of the Amiga and take control of all aspects of video production.



We don't expect you to create a Hitchcock classic, but if you want to pick up some tips about using simple, but unusual, camera angles and sound to brilliant effect, you could do worse than checking out *Psycho*, *The Birds* and the other Hitchcock masterpieces.

Video is probably the most exciting, creative and potential-packed area of the Amiga scene. And what makes the Amiga the best desktop video platform available in Britain today is the fact that right from the beginning, the Amiga family was built for video.

From the humble A500 to the mighty A4000, all Amigas have a powerful four-channel 8-bit sound chip, genlocking capabilities and overscan graphic output. Marry this to the easy-to-use, WIMP-based multitasking operating system and you're talking about serious video power.

But power is nothing without control. With the Amiga at the heart of a desktop video studio, the user has complete control over all aspects of production. To harness this power though, you have to take your software to task and use it. Practice and hands-on experience should always precede theory. Acting like this eventually helps you visualise things more easily and develop the fine tuning required for effective videos.

Learn the machine's capabilities and limits and work within them. After a short time, you'll obtain an intimacy with the Amiga and software which breeds inner confidence. From this confidence, user competence and good ideas are born. Throw in some motivation and great ideas will burst to life as you experiment.

There are four key elements which make the Amiga family of computers the ideal tool to use in a desktop video studio. They are integration, versatility, expansion and potential.

No matter what equipment you have, the Amiga seamlessly integrates into the set up. That environment could be a humble domestic video recorder with television, or a complete M2 digital editing suite equipped with every electronic box of tricks under the sun.

The uses the Amiga can be put to are incredibly versatile. It can be used as an off-line digital edit machine, a sound FX generator, a digital painting

canvas, an edit controller, a music machine, a caption generator, a special FX machine and much, much more.

Don't worry if you're starting from scratch either. The Amiga can quickly and conveniently be expanded to handle almost any task.

But don't be put off if you read elsewhere that you can only produce something worthwhile if you've got an accelerator card, a hard drive and 10Mb of RAM. Sure, flashier, shinier, more powerful effects can be achieved with these, but too many people writing about Amiga desktop video are overcome by all of this raw power and tend to indulge in the big box accelerated effect.

This big box effect is driven by technical considerations akin to the 'my gun's bigger than your gun' school of thought. The most important driving force behind Amiga DTV should be creative ideas themselves. This concept cannot be stressed too strongly. It's much more important than the video support equipment you own.

But all you need to start experimenting with the Amiga's amazing video capabilities is any Amiga with 1Mb of RAM, a video recorder and the *TV*Text Professional* program on this month's *Amiga Format* Coverdisk.



Guess what this story is about. Note the use of informational white for the typeface, the emphasis on Hendrix and the drop shadow to make it all stand out.

" All you need to start experimenting is any Amiga, a video recorder and TV*Text "

TYPOGRAPHY

*TV*Text Professional* is one of the best titling programs available for the Amiga. But the word titling doesn't really do justice to *TV*Text*'s potential and video typography should never be underestimated merely as titling. Titles can set the tone of scenes and influence their seriousness, content, humour, excitement and overall message. Your choice of typeface is just about as important as the intent you wish to convey.

Take a look at an old Hammer film. Invariably, the typeface is set in red to convey action and horror. The gothic style conveys the time period of the story about to unfold and raises the expectations of the viewer.

Experiment with and gather together as many typefaces as you can. If your machine has Workbench 2 or better, aim for and collect outline fonts. The advantage of being able to scale the font size to your needs far outweighs the extra memory and drive space they take up.

As soon you've collected a few typefaces begin paying attention to the numerous typefaces that surround you in our media-bombarded environment, such as in newspapers, magazines, billboards, films, TV adverts, pop, sport and news programmes. Oh, and for some instant ideas, tune into MTV, *The Chart Show* and *Movies, Games And Videos* whenever you can. Many of the effects you see there can be easily emulated with your Amiga.

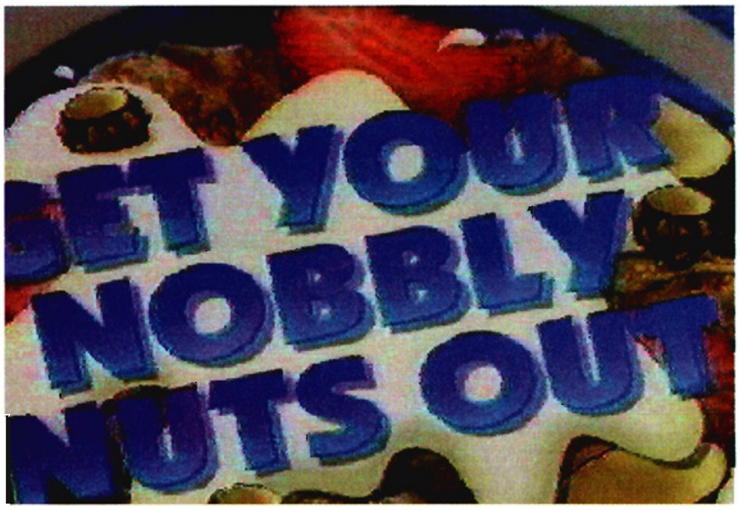
Take notes, mental and actual, of the typefaces which have most impact. Think about how you could use them in your own productions. Copy what you've seen, if only to check out how easy or difficult certain effects are to implement. Just make sure that you don't infringe on some of the Draconian copyright laws lurking around the corner waiting to trap you.

As a simple example of effective typeface use on television, take the news on Channel 4's *The Big Breakfast*. The newsreader sits to the left of centre of the screen. On the top right, the headline of each news piece is displayed in a bold white typeface similar to Futura.

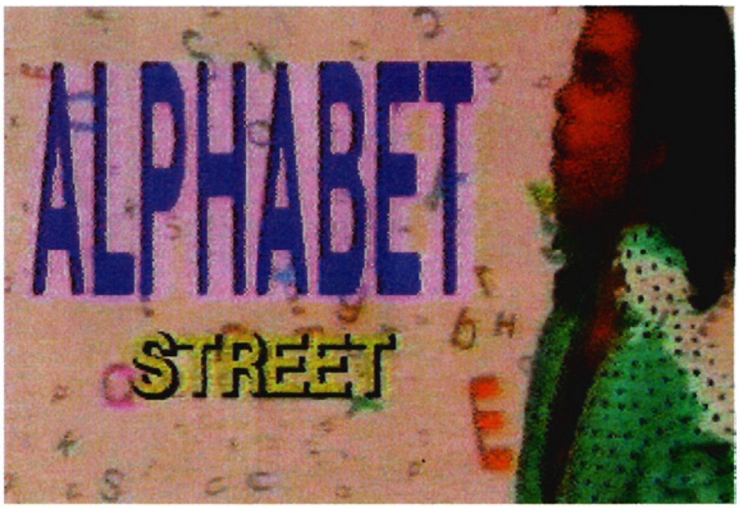
As each news bite finishes, a beeper sounds, cuing the viewer to expect a new story. The text rotates to another headline in the same timeline as the beeper. It's simple, effective and attention grabbing – the aim of all video communication – and what you should try to achieve.

As another example of effective typeface use, take a look at the Prince video *Sign Of The Times*. The text and typefaces change, transform, scroll, sparkle and pulsate to the beat and voice of the singer. They almost seem alive. Their gyrations are sensuously seductive. The exciting aspect of all this promiscuous typographic frivolity is that you too could execute the same idea using an A500, A600 or A1200 armed with *Deluxe Paint 3* or *4*.

Continued overleaf ➡



Big, bold, brash, in yer face, primary colours can have much more impact on a viewer than subtle shading or complete colour overkill.



We couldn't get hold of a grab of *Sesame Street* to illustrate some of the better uses of colour, so we used Prince. This effect could be achieved in several different ways.

LOOK AND LEARN

One of the handiest ways to teach yourself the various techniques used on television is to use a Vidi digitiser. Grab a series of frames at max speed in 16-shade greyscale. Each frame corresponds to around half a second of on-screen time.

Stepping through each one lets you analyse elements of their composition such as close-up, long shot, medium shot, if the next event is a straight cut, fade, dissolve and what type of typography is used. You'll be surprised at how much and how quickly you learn the techniques yourself.



Take particular note of the length of time that the camera stays on the soap brand. This ensures that anyone fast-forwarding with a video still absorbs the brand name. Sneaky or what?

Don't worry too much about the resolution or aliasing of the typefaces you use. If you're low on memory and you're not making any money from the venture, it doesn't matter – look at some Teletext pages if you're not convinced. They're perfectly readable.

If you've got the beef of extra memory, then go ahead, use higher resolutions and anti-alias your fonts, but don't worry about lo-res jaggies. If your ideas are good enough, show them off in all their lo-res jaggied, anti-aliased glory.

If you're lucky, you might just convince someone to put up the capital for some extra hardware. Until then though, work in lo-res with a minimum amount of colours. This saves memory and should give you some spare frames to play around with to animate your text.

Try out your efforts on friends, workmates and relatives. Observe their reactions and stop the tape if you're boring them. Learn to thicken your skin. Negative criticism can hurt but don't take offence. Learn from what's said to you.

You can create all of the above features with nothing more than a standard A500, A600 or A1200, your *TV*Text Professional* Coverdisk, the *DPaint* or *Personal Paint* you probably got bundled with your Amiga and a video recorder. What's holding you back?

DIGITISING

When you hook up a digitiser to your Amiga, you enter an aesthetic electronic world of cut and paste plagiarism where anything you point a camcorder at transforms into a machine-manipulable image. You have complete control over the image's destiny and this gives incredible power to the imaginative videographer – a power that can be tapped in a myriad of ways.

Montage, collage, rotoscoped animation, image processing, false dissolves and transitions. They're all at the absolute discretion and disposal of the Amiga DTVer. Grab strong images such as logos, close-ups of faces, posters, magazine adverts – especially those found in women's magazines – textures, anything that takes your fancy. Play around with the grabs to your heart's desire.

Aim for a digitiser like Rombo's Vidi Amiga series. These digitisers are cheap and reproduce images of staggering quality. Many of the pictures in this feature were obtained using a Panasonic MS95B S-VHS camcorder and a Vidi 12RT digitiser.

In fact, the Vidi 12RT reproduced much better images than *Amiga Format*'s Mac-based grabbing system. And that's not all you can do with the Vidi series. The features they boast are immeasurable. Sequences of frames can be captured, saved off as anims and image-processed. With extra memory, you can deconstruct and dissect television advertising.

If you've got 4Mb of memory or more, you can grab around 30 seconds of 16-shade greyscale video. You can then step through each frame and spot the number of technical events, cuts, transitions, zooms, fades, pans, tilts, morphs and typography. Playing around with Vidi this way teaches you more about video production than the best written or illustrated magazine feature ever could.

It's often been said that advertising represents the shock troops of capitalism. It's debatable whether that's a good thing or not, but one element beyond any debate is that vast resources are spent on advertising and that adverts are becoming increasingly more sophisticated in their power to persuade.

Deconstructing the visual narrative with a digitiser lets you dispassionately analyse the tricks employed to persuade. Hitch a ride on the back of TV advertising's power. Copy, parody and shape it in any way you see fit. Most of all, enjoy yourself .

GENLOCKS

Genlocks are widely considered to be an essential piece of DTV equipment. They not only encode computer graphics to a signal that can be recorded to video tape, but they also let you mix those graphics with an external video picture. The uses a genlock can be put to are therefore innumerable.

The simplest use of a genlock is to overlay titles. These titles could be the opening screen credits of a production, subtitles for a foreign film, an aid to help the deaf, introductions to characters appearing on screen or simply an aid to the location of a shot.

With a strong grasp of the power of typography, you will soon realise the amount of potential packed in a titling package and genlock combination.

SUPER DUPER GENLOCK FX



You need a genlock with foreground keying to achieve this nifty little trick.



There are several ways to do it. First create an animated mask or digitise the subject.

SOUND ADVICE



At the last moment we realised that we didn't have a suitable model for both...



...of these captions. So we had to ask Nick instead. Apologies to everyone.

Sound creates the biggest headache of all in video production. With assembly editing, every picture edit represents a jump cut in the sound.

Imagine a two-shot cut of someone walking through a door. Sounds you've got to contend with include the footsteps of the person walking to the door, the jingling of keys, the sound of the keys entering the lock and the door opening and closing. Don't forget the ambient sound of the scene either. Record it naturally for a couple of minutes and mix it in with any samples you intend using.

There are quite a few ways that sampled sound FX and soundtracks can be added. The best way relies on the DTVer owning a video recorder with audio dub and a music package such as *OctaMED* (on the *AF62* Coverdisk) or *Music-X* (from the *AF58* Coverdisk). You can then take the output straight from the Amiga to your video recorder.

But that's not all. A genlock can also be used to emulate a film matte. Most of us are aware of this with films such as *Who Framed Roger Rabbit* but old films are also a great source of mattes. The Emerald City in the *Wizard Of Oz*, for example, was merely a painting on a piece of glass placed in front of the yellow brick road. If you pay attention, you'll see that Dorothy and her motley crew never actually appear in front of the matte. That's the secret of the best mattes.

> **" The Emerald City in The Wizard Of Oz was merely a painting on a piece of glass placed in front of the yellow brick road "**

Principally, there are two kinds of matte – still and animated. Still mattes are best for establishing scenes which tell the viewer the location of the following scenes. The beauty of a still matte is the ability to shape computer graphics to match the terrain of the shot. The one thing to worry about is that the shading of the computer graphic matches the ambient lighting of the video shot.



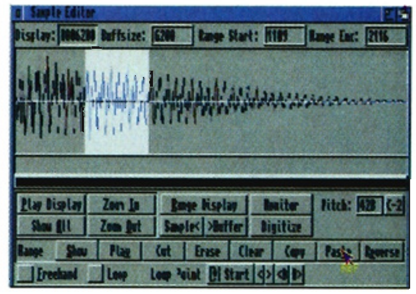
Then it's simply a matter of preparing the video and executing the effect.

Animated mattes can be particularly effective if the lighting of the animation matches that of the shot. Imagine a ghost car hissing by your window at night. The light of the sodium lamps reflect off the car's bodywork and enhance the feeling of surreal happenings.

The most important feature of a genlock is the quality of its output. The better the quality, the more copy generations you'll be able to get away with.

After that, look for extra features. The ability to fade foreground and background graphics is probably the most desirable of these. Check out the genlock round-up on page 111 to see which genlock best suits your pocket and ambitions.

Combine a digitiser with a genlock and you're looking at amazing potential. Pseudo dissolves and transitions can be seamlessly perfected. Add some *ARexx* control, and you could fool all but the most professional of videographers into



The beauty of a sampler becomes evident when you cut and shape your first sound.

thinking that you had used a mixing machine for your effects. Go for it.

SOUND DIGITISERS

Just like video digitisers, a properly used sound digitiser, or sampler, is of immense benefit to the Amiga DTVer.

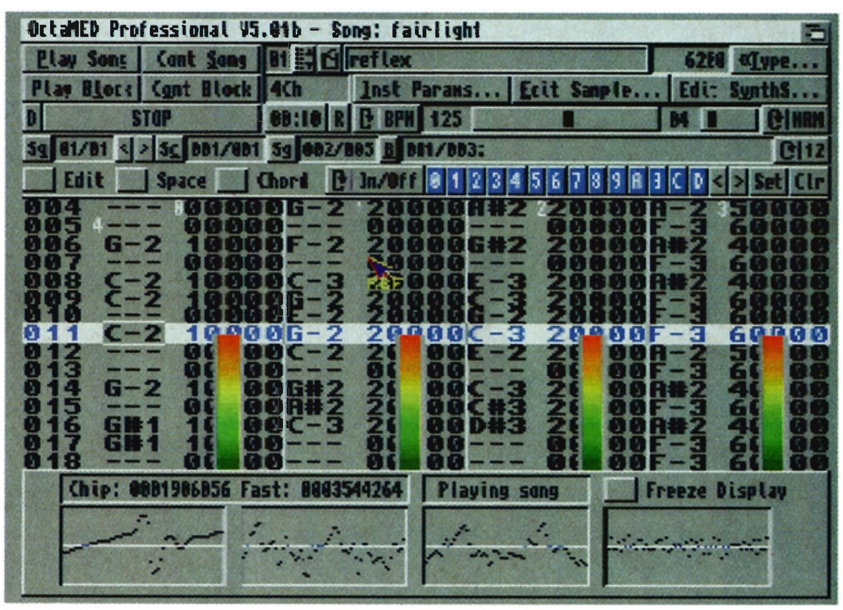
Sounds can be borrowed from any source, twisted, shaped, stretched, quantised, tuned, metamorphed, faded, merged and pasted together to form completely new continuous soundtracks. Depending on the software used, these tracks can then be audio dubbed on to a recording deck to match the visuals of a video sequence.

Don't underrate the impact that a well-implemented, Amiga-generated soundtrack can have. Footsteps, screams, screeches, roars, barks, thuds, splashes, clicks, whops, splats, bangs and all manner of other sounds add real sizzle and reality to visual sequences.

Imagine watching footage of an approaching helicopter without sound. It would completely lack impact. Whereas, with the Amiga in control, the volume could be gradually increased as the helicopter approached.

Try this out at home. Film a car coming towards the camera. Add the sound later. From one sample of a moving car, increase the volume to match the distance of the car to the camera lens. It's simple, effective and adds a touch of realistic magic to your video pictures. Experiment as much as you can. Practice will eventually make perfect. Your results

Continued overleaf ➡



OctaMED (*AF64* Coverdisk) is fantastic for creating little jingles that are quickly associated with the target subject. Be it a person, an object or whatever else you use.

JARGON BUSTERS

One of the most confusing areas of desktop video is the amount of jargon surrounding the subject. This guide to some of the more common terms should help you out.

ANTI-ALIASING: A software trick used to reduce jaggies. A colour which lies between the average colour of the graphic and its background is used. Gives a smoother look to the anti-aliased graphic.

AUDIO DUB: The laying down of a new soundtrack on to video tape after sequences of pictures have already been assembled.

BURN IN: The superimposition of timecode on to a working video copy.

CHROMAKEY: The reverse of genlocking. Here, video is superimposed on top of computer graphics. The most used example is that of the weatherforecaster and the map behind them.

CUTS: The simplest technique employed while editing. One scene cuts to the next. The best cuts are the least noticeable.

DIGITISER: A device which lets you capture sound or video into a computer readable/manipulable form.

DISSOLVE: The mixing of one video picture into another. Achieved with a dedicated video mixer. Usually used to mark the passage of time.

FADES: The fading out of or fading into a scene. Usually to or from a neutral colour such as black. Used to convey the passage of time.

GENLOCK: Synchronises computer graphics and video so that the graphics can be superimposed on top of the video.

INSERT EDIT: The ability to insert a sequence or cut on top of footage already in existence. Characterised by no picture disturbance or break up at the in and out points. Most professional editing is carried out using this method.

JAGGIES: Noticeable little steps and blocks in the curves of fonts and computer graphics. Mostly associated with low screen resolutions.

MATTE: In days of old, scenery used to be painted on to a clear sheet of glass and filmed through. This meant that the painting was then superimposed on to the scene being filmed.

MORPHS: A gradual and smooth change from one graphic to another.

PANS: The motion of a camera from left to right or right to left. Lets the viewer see more of a scene. Can be used for dramatic effect.

PSEUDO DISSOLVES: Effects that are very similar to dissolves. Can be done with a digitiser and a genlock.

RCTC: Rewriteable Consumer Time Code. A timecode standard invented by Sony. Can be added to any video8 or Hi-8 videotape.

SMPTE/EBU: Society Of Motion Picture And Television Engineers and Engineering Broadcasters Union. SMPTE is the US standard timecode and EBU is the UK equivalent. Covers both sound and vision standards.

TILTS: Similar to pans, except this time the camera moves up and down.

TRANSITIONS: Covers any of the editing tricks used to reach another scene.

STRIPING: The laying down of timecode on to the linear soundtracks of video tape.

ZOOMS: Use of a camera lens to increase or decrease distance between the subject and the viewer.

depend on the perception of the individual and the amount of work put in.

If you listen to the sound FX on TV nature programmes you will find there are very few real sounds in there. Most of them have been created – you can create your own sounds with the Amiga.

EDIT CONTROLLERS

Each shot has a natural life time. Exceed this limit and the shot becomes boring. The knack lies in finding the point at which a shot starts being interesting and the point at which the interest expires.

Editing is the most important part of a final production. This is where all the best shots and best FX – both sound and graphics – are bolted together and shaped into a flowing narrative.

Practice with a series of anim frames that you've captured with Vidi. Knock them around, change the order you play them in and note any difference in impact that the new order creates. The experience you gain from doing this is immeasurable. Play around, figure out what works best and why and take a look at some of the better examples of cutting in PD demos such as *Mina Omistan* from The Movement and *Maximum Overdrive 2* by Rage.

If you've got an event sequencer such as *Deluxe Video 3*, *Scala* or *CanDo* you can add a soundtrack to the pictures as well. This lets you develop your own highly stylised digital movies and dump them out on to video tape. The amount of footage you can store in the Amiga at any one time depends on the amount of memory you have, so if you can only put together 10 seconds of footage at a time, do it that way.

Record the footage to tape and then load in the next section you have worked

KRP EDITING SUITE

Combining a simple idea with an excellent concept is always a sure-fire recipe for success. Glasgow-based edit control experts KRP have done just that with their 20 Series of video deck controlling hardware. Designed specifically to exploit the Amiga's video capabilities, it consists of a hardware box that sits on top of any Amiga equipped with 1Mb memory.

The source deck, be it a camcorder or video deck, must have some sort of edit terminal for the controller to connect to. There are quite a few camcorders and decks with this feature. Unfortunately there are even more without.

But all is not lost if your equipment doesn't have this. KRP can hardwire a video deck for you so that it can be controlled directly. The fee is around £50. A worthwhile investment indeed.

The entry level system, the ES20 can control up to four machines at once. For example, two video sources, one recording deck and a mixer. If you use Hi8 equipment, the ES20 reads RCTC timecode and controls the machines to within one frame of accuracy.

The recording deck can be controlled either from a hard wired system or infra red – it's best to opt for hard wire control for greater accuracy.

The TES20 is the natural upgrade to its smaller brother. It reads and writes SMPTE/EBU time code. The control and flexibility with this system is staggering. To all intents and purposes, it provides the editor with frame-accurate editing – a feature which has eluded almost all other edit controllers on the domestic market.

You can't obtain this power without complementary video support equipment however. The source decks must be capable of recording hi-fi sound. This frees up the linear tracks to write SMPTE timecode to.

The system works like this: Take the tape with all of the raw footage on it. While striping its linear tracks with the timecode, you simultaneously copy the footage on to another tape and burn in a proprietary timecode. You then



To help videographers who aren't as Amiga literate as they should be, the KRP system is easy to use.



Unlike edit controllers such as *Video Director*, KRP's system caters for Audio Dub and Insert Edit.



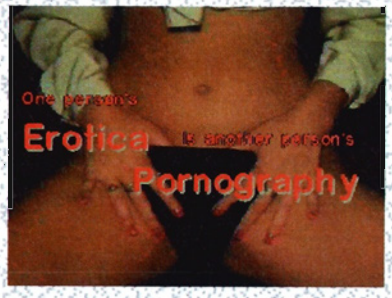
The most popular editing decks and camcorders are already pre-set, which saves a lot of time and hassle.

GET THE RIGHT IMAGE

Central St Martins student Bettina Walter employed several excellent techniques to lure her viewers into thinking that they were watching a peep show. Once the audience was hooked, she used computer generated graphics and video footage to present some hard-hitting facts on pornography and censorship.

If you have strong views on any subject, use your Amiga to assist in presenting your case.

Some of the clips from Bettina's video were printed in the August issue of *Creative Review* magazine. The image used here is not from the original. It was assembled using an Amiga 500, a Rocgen



A controversial image married to an unqualified statement can stir up a hornet's nest of protest and outrage. Go for it.

Plus genlock, *DPaint 4*, *TV*Text Professional* from *AF's* Coverdisk, and a Panasonic camcorder.

on. Versatility and flexibility are the key words here.

Depending on the software you use, you'll also be able indulge in various fades and wipes. Check out some of your favourite TV programmes and you will probably notice that dissolves and the like are used sparingly. Too many end up giving you a headache.

As soon as you've got a load of footage compiled on a master tape – it can be anything from stuff shot on holiday to an idea that you've scripted and storyboarded – you'll need to edit it.

The order and sequence of the shots can detract from or enhance the production. It is in the editing field that an Amiga equipped with a genlock and the requisite hardware and software controllers really comes into its own.

In days of old, most editing was carried out on a single event basis. This meant that the editor had to view all of the raw footage, select the shots to be edited, cue these shots manually and copy them over on to the recording deck. It was a tedious task and just one out of place shot could mean doing the whole process again.

With an Amiga in control, editing takes a quantum leap forward in creativity, ease-of-use and experimental terms.

AND FINALLY

Amiga desktop video is such a huge subject that certain areas have been deliberately missed out here. The most noticeable omissions are 3D graphics and chromakey. Both of these require such high overheads in terms of equipment and time that we chose to ignore them.

The Amiga can take control of most aspects of video production, but don't take our word for it. The BBC bought a KRP system to teach staff the art of editing. If the BBC hold the Amiga in such high regard, why shouldn't everyone else?

VIDEO EQUIPMENT WISH LIST

CAMCORDERS

Hi8 - Sony VX1 three chip camcorder		£2,700
Hi8 - Canon EX2 Interchangeable Lens		£2,300
Hi8 - Sony CCD-TR707		£1,000

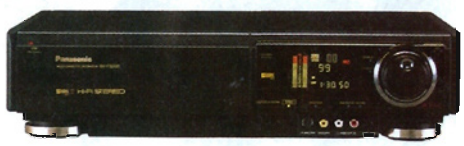


The Sony VX1 is expensive. It uses three CCD chips which exceed the resolution of the tape deck attached to it.

8mm - Sanyo VM-EX30P		£800
8mm - Sony CCD-TR530		£800
8mm - Samsung VP-E808		£550
SVHS - Panasonic NV-MS4		£1,700
SVHS-C - JVC-SZ1		£1,500
SVHS-C - Panasonic NV-S85	Voted Camcorder of 1993	£1,000
SVHS-C - Panasonic S70		£799
VHS-C - Panasonic NV-R30		£700
VHS-C - Panasonic NV-S20		£600

VIDEO DECKS

8mm - Sony EV-C45	£399
8mm - Sony EV-C3	£250
Hi8 - Sony EV-S9000	£1,600



The FS-20. A dream of a deck to own and use.

Hi8 - Sony EV-C500:	£650
VHS - Sony SLV-715:	£600
VHS - Panasonic HD-700:	£799
VHS - Sony SLV-835:	£850
S-VHS - Panasonic NV-FS88:	£900
S-VHS - Panasonic HD-FS200:	£1,099

work from this copy and select the shots you reckon will work best. The in and out points of the shot are logged on to an Edit Decision List within the software.

When a list has been compiled, it's just a matter of triggering it. The editing executes automatically, leaving you to go and do something else instead.

The real power of this system comes to light after viewing the results. Say you didn't particularly like one shot, or you thought one of the sequences could do with a bit of reordering. The solution is simple. Cut and paste the edit order on the edit decision list into another arrangement and try again. When you're happy with the result, it's just a matter of slotting in your master tape and running through the process again to produce the best master copy that you can.

But that's not all. If you've got an editing deck with Insert Edit and Audio Dub, the KRP system will make use of them as well. Insert Editing is the preferred video editing method of professional users. You too can teach yourself to use this method.

You can also insert static titles at any time you see fit. Just make sure you're using an effective typeface.

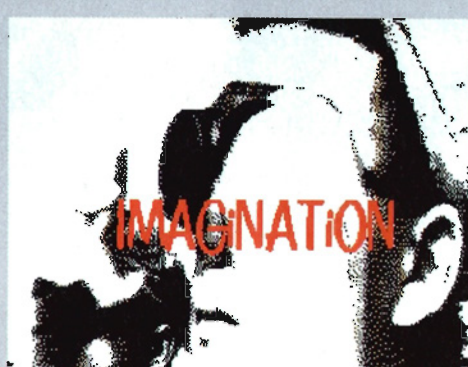
The timecode system that I played around with when I visited KRP consisted of a 1Mb 500 plus controlling two S-VHS Panasonic NV-FS100 editing deck sources and a hard wired S-VHS Panasonic FS-1 as the record deck. The results were very good. Frame accuracy was maintained throughout the rigorous editing routine implemented by Lithgo Wilson.

Most impressive though was the ability to lip sync soundtracks to pictures. The audio source can be a second source video deck, the Amiga itself, a four-track tape recorder, PCM audio tracks on a video 8 machine, DAT tape recorder or any other source.

All of this is encouraging. The creative freedom you have is nothing short of digital emancipation. Contact KRP on 041-762 2510.



Bold white text on a black background is direct, attention grabbing and therefore effective.



Red is an active, aggressive colour. It implies danger and immediacy. Hence its use here.



The chaps in this pic are wearing nuclear blast goggles. Look at how the typography enhances the image.

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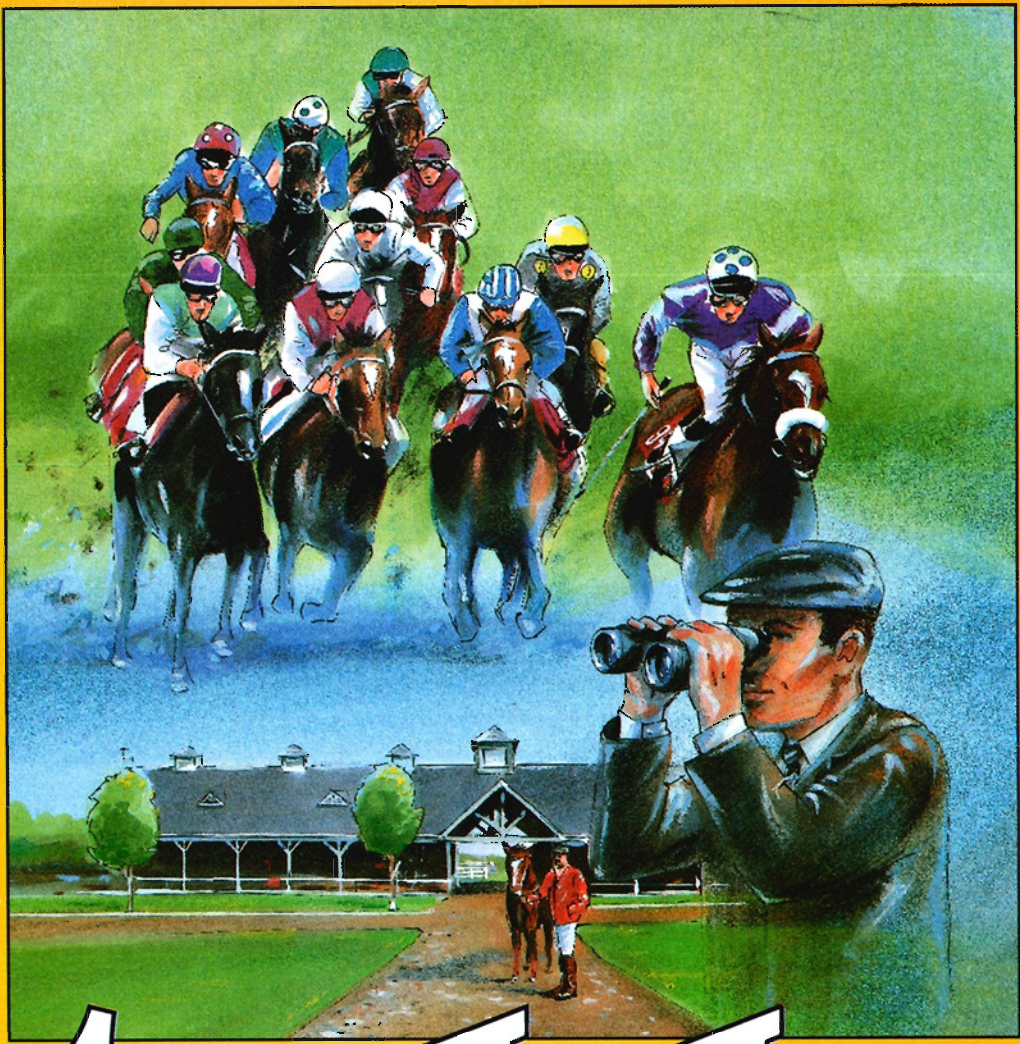
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Games : Yearly fixture/previous list, Week fixtures/results, Results from previous meeting with opponent (goes back up to 6 seasons).

Players : Real life statistics reflecting the start of 93/94 season with real positions, height, age. Live transfer market, Contract & wage negotiations, Preferred foot (left/right/both), Loans, Injuries, Training, Special talents, Trainees, Goalkeepers (separate skill categories), Defenders, Midfielders, Attackers & Utility, Retirements, Foreign transfers, Unhappy players, Top 10 Hot shots.

Team : Training, Tactics (15 different styles), Aggression, Formation allows specific player field settings (Left winger, Sweeper etc.).

Club : Sponsorship, Ground improvements, View opponent, Finances

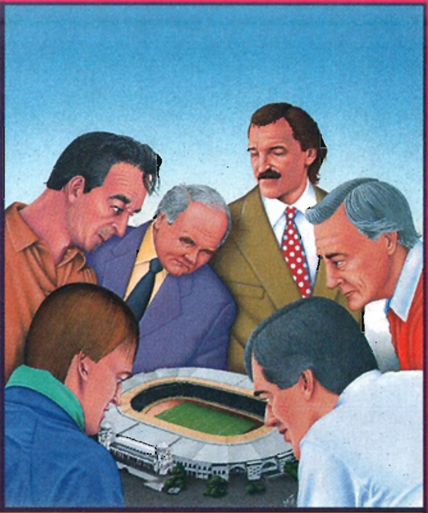
The Match : Real time scoreboard reporting goals & injuries yellow/red cards, Sound effects, Interventions permitted at any time to change tactics, formations and make subs. Physical graphical penalty participation (optional). Over 80 different referees.

Other : Fast load/save, Printer access, 20 Options to set various game preferences, Instruction book, Easy to play, Technical support.

Plus : Over 100 other meticulous refinements impossible to list here.

Editor: Allows you to amend various items in saved games. £12 Extra

Scottish : Dedicated version full details upon request.



STABLE MASTERS VERSION 2

This game has been designed to be as close to real racing as possible. Five years of development by a clever racing expert has led to the second revision of this Flat Horse Racing Simulation.

Up to 4 players can participate as Owner Trainers with the primary objective of becoming the top rated trainer, in respect of prize money won, at the end of each racing season (March to November). There are up to 35 other intelligently controlled computer trainers to compete against and compare your personal performance.To achieve this aim you must discover a potential champion and train them so that they become capable of competing well and winning any of the 47 big prize money races (Handicap and Group). eg. The Derby

To give you an idea of the tools provided in this game to assist you reaching your objective we have listed the main features below:-

- 250 horses each with over 60 independent variables.
- 26 different race courses (2 all weather), real life characteristics mirroring the diversity of racecourses in the UK (descriptions provided).
- Formbook and Win Summary Cards cover the previous 200 races.
- Animated race display or just the result. View Declaration List for races.
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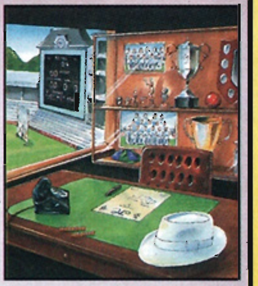
"if you're really serious about your gee gees, there's no better package to lay your hands on."

CRICKET MASTERS

This is a purely managerial cricket manager game that concentrates on strategy and includes plenty of relevant statistics. The game has been designed and developed by a true fan of the sport. It replicates everything that a real manager has to contend with and it's a totally unique production that all Cricket fans should experience.

A summary of the main features is shown below:-

- AXA EQUITY & LAW 18 league county teams, 50 overs per game.
- 4 Cup competitions including Benson & Hedges, Nat West.
- 20 different match umpires with accurate names and strictness.
- Accurate player details Surname, height and age.
- 27 different player attributes. Most skills have a direct impact on the effectiveness of each individuals actions during a simulated match.
- Easy player selection. All game text is clearly presented.
- Batting and bowling averages. Top batting and bowling tables.
- 3 Different training intensities to boost batting, bowling or fielding.
- Weather, pitch and light often make an impact on ground condition.
- Full match highlights let you watch the action ball by ball with full graphics and/or realistic sampled sound effects for significant events (Fours, Umpire decisions, etc.). Interventions are permitted at any time to change batting tactics or fielding placings.
- 3 Batting/Bowling classifications.
- 15 different field placings.
- Full scorecard results with best batting and bowling figures.
- Other staff (Physio, Groundkeeper, Scout) can be hired and fired .
- Annual league fixtures listing. Current week and last league results.
- View current cup competition draws and historic records.
- Real time transfer market. Player contract and wage negotiations.
- Sponsors, Finances, Poor ground fines, Manager rating.
- 15 Options to alter game prefs., Load & Save game, Printer access.
- Full instruction book with plenty of examples. Plus Many More.



WORLD CUP CRICKET MASTERS

A fantastic graphical and/or tactical representation of Cricket that has been completely written by a traditional fan. You can physically participate with batting and/or bowling or leave it to the computer to automatically handle. See full feature list below :-



PLAYER VARIETY
- Rated on 8 adjustable factors.
- Left and right handed players.
- Range of batting types.
- Editor to amend game stats.
- Bowler types include seam, swing, change and both types of spin with 8 speed levels.

GAME OPTIONS
- 1 Day limited overs or test.
- White or coloured clothing.
- Three Cricket grounds.
- Load/Save game. Skill levels.
- Computer/Human players.

FRIENDLY CONTROLS
- Icon driven with point & click.
- Large 3D scrolling screen covering the entire playing area.
- Mouse controls bowler's line, length, direction field settings.
- Joystick control of batsman's attack level, strokes and running between wickets.

STATISTICS
- Scorecard & bowling analysis.
- Weather and ground reports
- Wagon Wheel
- Manhattan Chart.

VARIABLE CONDITIONS
- Surface and pace of pitch
- Rain, bad light, cloud cover, temperature and humidity.

ANIMATED ACTION
- Sound Commentary.
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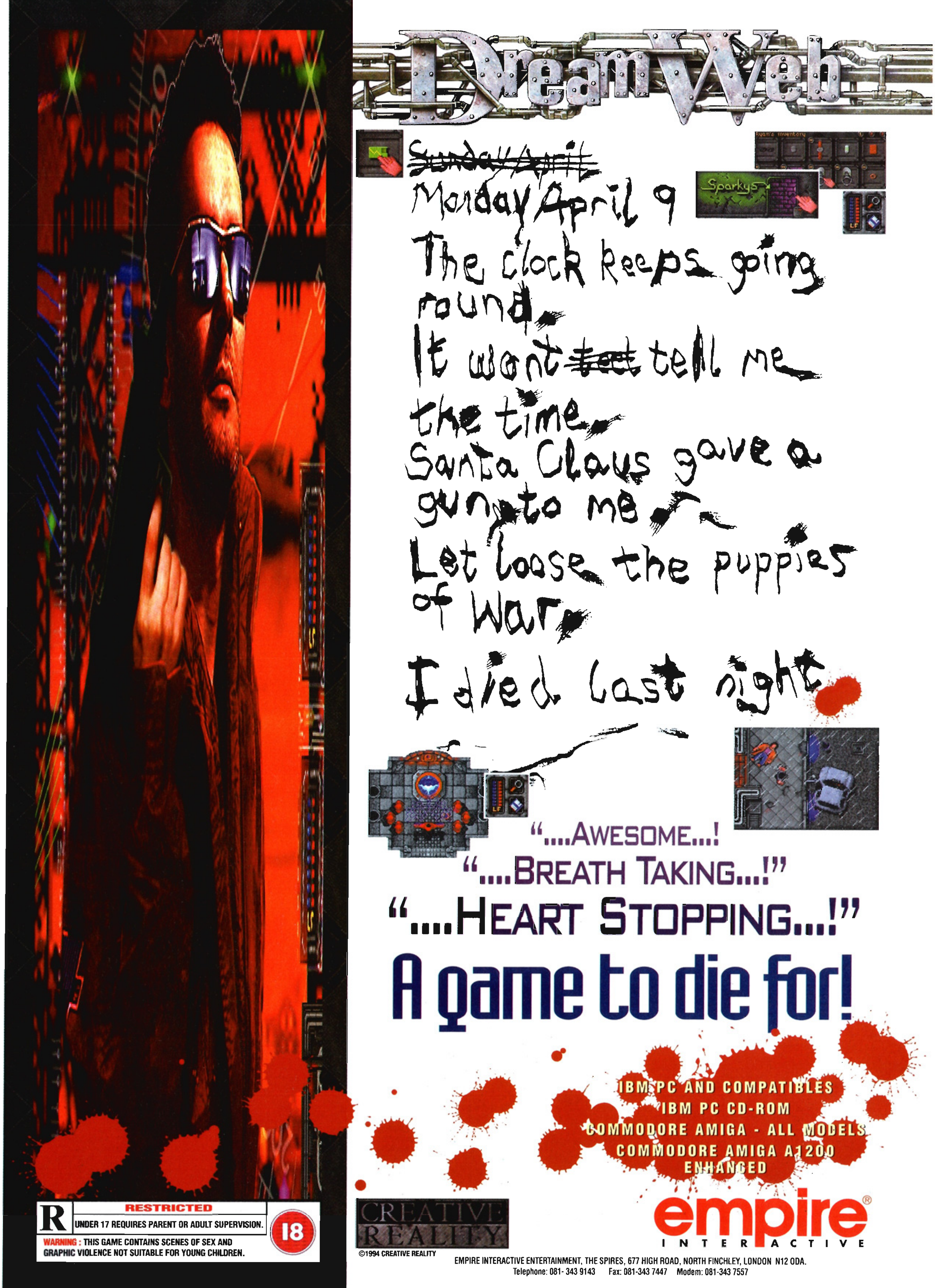
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SCREEN PLAY

To boulderly go where no space cadet has gone before...p46

SUPER STARDUST

AMIGA FORMAT



A ROARING SUCCESS

And still Amiga games have the lion's share of the market, a fulsome two per cent up on nearest rival, Sega's Mega Drive. Not that those folk are going to see sight or sound of Team 17's attractive shoot-em-up *Super Stardust*, the follow-up to *Stardust*. And how many Mega Drive owners can buy it? The ones that own an Amiga. Check it out on page 46.

Also this month, we check on the progress of *Tower Assault: Alien Breed 2, All Terrain Racing, King Pin* and multi-genre spectacular, *King Of Thieves*. Further reading on page 38. US Gold's *World Cup Golf* and *Sensible Soccer* clone *Football Glory* are also given the once over, although we'll be giving them another look when they're released.

Renegade's long-awaited platform-cum-shoot-em-up *Ruff 'n' Tumble* goes under the microscope on page 50 while for those pining for automobile action can shuffle on to pages 54 and 60 for the reviews of *Top Gear 2* and *Detroit*, respectively.

Releases provide three Gold's this month and *Cannon Fodder* blows the competition away in our CD32 section, while *AF*'s exclusive *Syndicate Missions Disk* is dissected in GameBusters. You might want to play the *Theme Park* Coverdisk too.

AMIGA FORMAT'S REVIEW POLICY

Every month we scour the world's software houses for the latest and greatest Amiga games. We try to ensure we keep you as up-to-date as possible, and we'll stop at nothing to bring you the best, definitive, no-nonsense reviews of the games that matter.

WHAT OUR REVIEW SCORES MEAN

90+%
The *crème de la crème* of Amiga games. Only the very best, most playable and original games are awarded an *Amiga Format* Gold – the most highly-prized rating there is.

80-89%
These games are considered to be very good, but due to minor flaws are not the finest examples of their genre.

70-79%
These are good games which are worth buying, especially if you have a special interest in a certain game type.

60-69%
Average releases with limited gameplay and appeal. Games in this category tend to have significant flaws.

50-59%
Below average games like this are unlikely to impress your mates or your wallet. Try to avoid if you can.

40-49%
Overwhelmingly poor quality games with major flaws and appaling gameplay. They're an embarrassment.

Less than 40%
The lowest of the low. Don't even consider borrowing 'em.

PREVIEWS

REVIEWS

Work in progress

COMING AT TEAM PLAY

Those lads 'up north' at Team 17 have been busy working on four crackers for Christmas. US Gold and Black Legend each have a tinsel-laden parcel of goodies to offer too.

Team 17 get pretty fed up with journalists getting things wrong. Based in Wakefield, their beloved city has been described as being in both South and North Yorkshire, so let us put the issue to rest – Wakefield is in West Yorkshire.

And while we're on the case, the words darkest and Wakefield need not be used in conjunction with each other. Satanic mills are not a major feature of the landscape. The Teamsters local watering hole, The Elephant And Castle has even been featured in new lads magazine *Loaded* so there's, ahem, glamour for you.

Not that they spend all their time in the pub, of course. Team 17 are keeping themselves very busy producing excellent, competitively-priced Amiga software for which they are rightly renowned. They also have themselves a recent addition to the team, one Marcus Dyson, former editor of this very tome who spends his days re-writing glossy brochures and helping out with product development.

Tower of strength

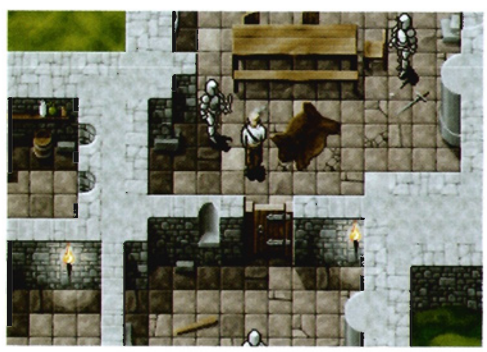
Alien Breed is a name most of you will be familiar with – the *Special Edition* floated around the charts for months to be swiftly followed by *Alien Breed 2*. For those who have never seen the game at all, *Alien Breed* involves hurtling around the corridors of some far away dank, alien den and blowing all manner of nasties to smithereens.

Now Team 17 are working on *Alien Breed 2: Tower Assault* – it's basically a completely new game though the *Breed* name is so strong, just calling it *Tower Assault* could have confused many followers of the series. There are 50 new levels to tackle, and the whole caboodle is being programmed by two Swedes, Stefan Boberg and Tony Turenen.

The graphics have been improved and there will be a whole load of fiendish end-of-level guardians to tackle as well as some neat animations. Not that the gameplay will be staggeringly different but as they say, if it ain't broke… And the good news is, it's only going to cost a tenner.

KING OF THIEVES: Three genres in one game. You can shoot people, give them a bit of a beating and then think about it afterwards.





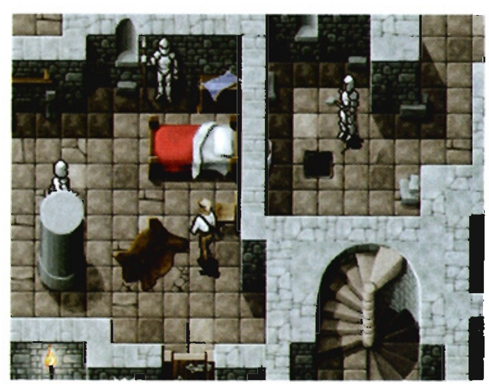
Team 17 have not forgotten the CD32 either and *Tower Assault* and the original *Alien Breed 2* are being packaged together for a £30 release. *Tower Assault* will also feature some rather natty looking *Lightwave* 3D intros, outros and cut outs put together by the rather talented John Allardice, so it looks like a must for CD32 owners.

After the rather disappointing *Overdrive*, Team 17 are understandably keen to put the record straight on the racing game front and *All Terrain Racing* (*ATR*) could well be the fellow to follow. *Overdrive* arrived at around the same time as *Micro Machines* faring badly in comparison but *ATR*, even in the early version I've seen, improves considerably on the previous effort.

Visual treat

Visually, it's reminiscent of *Cannon Fodder* in places – Danny Burke of *Body Blows* fame is doing the graphics – and very pretty they are too. Tracks include canyons with rivers and woodlands and an excellent-looking sports track, though details are yet to be finalised.

ATR is going to have a two-player option using a full screen and the driver lagging behind



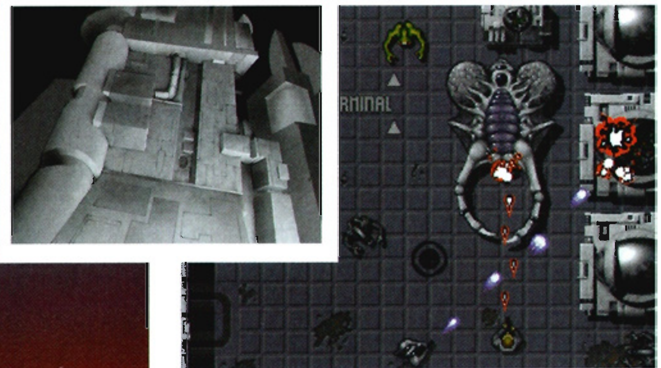
will receive a time penalty before zooming back into the fray. There are also computer-controlled vehicles to pit your wits against and you bump and skid around the course most pleasantly. Let us hope that the early promise bears considerable fruit in the coming months.

Rolling heavy balls along wooden aisles toward a gaggle of skittles is the type of activity prevalent in American sitcoms and places like Milton Keynes. It's called 10-pin bowling and it's

TRACTIONS



ALIEN BREED 2: TOWER ASSAULT: These stunning graphics are from the intro sequence of Team 17s new *Breed.*



ALIEN BREED2: TOWER ASSAULT: *Tower Assault* and the first *Alien Breed* will be together for CD32.





KING PIN BOWLING: The *Amiga Format* team went 10-pin bowling recently for a 'bonding experience', but sadly there was more brawling than bonding.

more expensive than a game of darts. Undeterred, Team 17 are set to roll out *King Pin*, a 10-pin-sim, if you will.

Included are a whole range of options – up to six can play, you can be male or female, left or right-handed and there are various competition modes. One recent craze, apparently, is to forget the ball and fling yourself down the aisles seeing how far you can slide, though at the time of going to press it remains unclear as to whether Team 17 are to include this fabulous option. Anyway, we're promised realistic gameplay and sound effects, but we haven't seen them yet.

Three in one

And now for something completely different. *King Of Thieves* is a strategy game with arcade elements, set in medieval England and is being developed by Rico Holmes and Andreas Tadvic, the duo responsible for the *Alien Breed* games. Team 17 reckon that this could be their most ambitious project yet – *King Of Thieves* is set to liberally cross the genres of strategy, shoot-em-up and even beat-em-up.

The arcade sections may incorporate *Laser Squad*-type perspectives for some of the more action-packed sequences but because the finished game is not due until Spring, things are pretty much flexible, and new ideas are being introduced regularly. Let us hope that the elements gel to produce a strategy of which the likes we have never seen before.





ALL TERRAIN RACING: The early graphics and gameplay look very promising, but will the final game go into overdrive?

KING OF THIEVES,
ALIEN BREED 2: TOWER ASSAULT,
KING PIN BOWLING,
ALL TERRAIN RACING

FROM: Team 17,
8 St John's Square, Wakefield,
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TELEPHONE: 0924 291867
VERSIONS: A500/600/1200
RELEASE DATE: Oct/Nov/Dec
DEVELOPERS: Several people
PRICE: £TBA

Work in progress WORLD CUP GOLF



No wonder so many men enjoy playing golf, they get to thrash about with a bit of rough.



Chasing a small white ball around open countryside doesn't do much for your fashion sense.

A day out at a golf country club. Sounds pretty good eh? You line up seven or eight journalists along a driving range and watch the divots fly further than the balls while *AF* supremo Steve Jarratt careers around the background in a nippy golf buggy, proclaiming it more fun than golf could ever be. The reason for such antics was that the kind invite issued by US Gold enabled both a morning out of the office and the opportunity to view their forthcoming CD32 game, *World Cup Golf*, to be simultaneously released on four other formats.

The World Cup takes place at Puerto Rica's Dorado Beach course – unfortunately, we never got to go there. Hundreds of still photographs were taken of each hole and then rendered and stored on CD (no floppy version of this, sadly). All the backgrounds were pre-rendered using a Silicon Graphics Workstation and if you have ever watched *Links* painfully re-drawing screens, you will appreciate the difference in speed here.

The development team studied maps and photos of the course to get the detail down to a tee (ahem) and *World Cup Golf* promises to be one of the most realistic golf sims to date. The whole shebang comes on two CDs, though hopefully US Gold won't charge twice the normal price of CD32 games. Otherwise, they might not sell many. Look out for a November release.

WORLD CUP GOLF
FROM: US Gold,
Units 2-3, Holford Way,
Holford, Birmingham B6 7AX.
TELEPHONE: 021-606 1800
VERSIONS: CD32 only
RELEASE DATE: November 94
DEVELOPERS: ARC Developments
PRICE: £TBA

THE LEGEND LIVES ON





Is it *Alien Breed*? Can it be *Gauntlet*? No, it's *Spherical Worlds* the new maze-based game from Black Legend.

Well, well, Black Legend have compiled a fair old collection of up and coming Amiga releases. The first in the line-up, for no particular reason, is *Spherical Worlds* where you get to control a battle sphere travelling through an enormous maze. Obvious influences are *Alien Breed* and *Gauntlet*.

If enough credits are collected, the sphere can be armed to the hilt with state of the art weaponry, but whether the game offers more than just another explore-em-up remains to be seen.

The World Cup is over, the Jules Rimet trophy is adorning the Brazilian mantlepiece and it's back to Mansfield versus Rotherham on wet Wednesday nights, but *Football Glory* may still be in with a shout. It looks so similar to *Sensi Soccer*, don't be surprised to hear of a look and feel litigation case sometime in the future.

The gameplay is also pretty tasty. There are loads of little asides that add realism and lasting interest to *Football Glory*, such as backpassing, overhead kicks and bursts of speed. Promising stuff indeed.

Embryo is a 3D shoot-em-up similar in looks to many flight sims. It runs fairly quickly and can be serial linked for top two-player fun. The plot is on the simple side too. Shoot just about everything that appears on screen. Frantic stuff indeed.

Voyages Of Discovery, by contrast, is a much more sedate affair. Similar in many ways to Microprose's *Pirates!*, it puts you in charge of a trader/explorer kind of a bloke. The aim of the game is to explore new worlds, open up new trade routes and protect them from other explorers doing the same thing. Up to four players can join in, making it a potential purchase for good, wholesome family fun.

SPHERICAL WORLDS, FOOTBALL GLORY, EMBRYO, VOYAGES OF DISCOVERY
FROM: Kompart,
Fulling Mill Barn, Fulling Mill Lane,
Welwyn, Herts AL6 9NP.
TELEPHONE: 0438 840004
VERSIONS: A500/600/1200
RELEASE DATE: November 94
DEVELOPERS: Black Legend
PRICE: £TBA

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GP FAX software £39.99

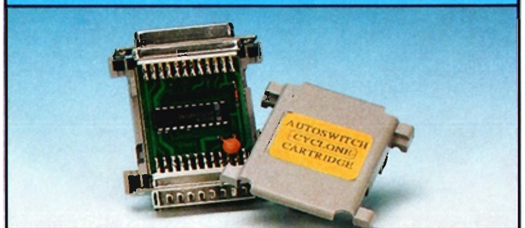


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CHARTS

Welcome to *Amiga Format*'s monthly round-up of the hottest Amiga games around.

TOP 10 BUDGET GAMES

1.	Arcade Pool (Team 17)	FG94%
2.	Sim City Classic (Hit Squad)	FG83%
3.	Nick Faldo (Grandslam)	90%
4.	Jimmy White's Snooker (Hit Squad)	90%
5.	Battle Of Britain (Kixx)	Not re-reviewed
6.	StreetFighter 2 (Kixx)	9/10
7.	Eye Of The Beholder 2 (Kixx)	89%
8.	Dune (Hit Squad)	85%
9.	Road Rash (Hit Squad)	84%
10.	Monkey Island (Kixx)	9/10



ARCADE POOL: Still the top budget game to buy, borrow or steal.


NICK FALDO'S CHAMPIONSHIP GOLF: Enjoy a swinging time.


SIM CITY: Maybe your only chance to play God.

Top 10 A1200

1.	Kick Off 3 (Anco)	79%
2.	Banshee (Core Design)	FG90%
3.	Jurassic Park (Ocean)	70%
4.	Heimdall 2 (Core Design)	81%
5.	Gunship 2000 (Microprose)	FG94%
6.	B Blows Galactic (Team 17)	88%
7.	Sabre Team (Krisalis)	8/10
8.	Civilization (Kompart)	FG95%
9.	Alien Breed 2 (Team 17)	80%
10.	Ryder Cup Golf (Ocean)	FG91%

Top 10 CD32

1.	Liberation (Mindscape)	FG91%
2.	Gunship 2000 (Microprose)	FG92%
3.	Heimdall 2 (Core Design)	81%
4.	Banshee (Core Design)	FG90%
5.	Zool (Gremlin Graphics)	FG90%
6.	Fireforce (ICE)	56%
7.	Morph (Mindscape)	78%
8.	Global Effect (Millenium)	74%
9.	Imp Mission (Microprose)	88%
10.	Sensi Soccer (Renegade)	93%

IN THE MAKING...

OCTOBER

Alien Breed 2 - Tower Assault (Team 17)	Completely revamped *Alien Breed*
All Terrain Racing (Team 17)	Knock-about racing fare from the Teamsters
Baldy (Mindscape)	God game involving folk bereft of hair
Battle Isle 2 AGA (Kompart/Blue Byte)	Get tanked up again
Embryo (Black Legend)	16-colour vector shoot-em-up
FIFA Soccer (Electronic Arts)	Record-breaking cart gets Amiga outing
Football Glory (Black Legend)	*Sensible Soccer* wannabe
King-Pin (Team 17)	Beat the bowling alley blues
Kingdoms Of Germany (Krisalis)	Much improved sequel to *Vikings*
KTM Motocross (Renegade)	Motorbike, mud, thrills and spills
Jungle Strike CD32 (Ocean)	Helicopters work-to-rule in leafy environment
NHL Hockey (Ocean)	Monstrously playable cart gets Amiga conversion
Pinball Illusions (21st Century)	*Fantasies* follow-up with multiball
PGA Euro Tour (Ocean)	Latest incarnation of classic golf sim
Super Loopz (Audiogenic)	*Pipemania*-esque puzzledom

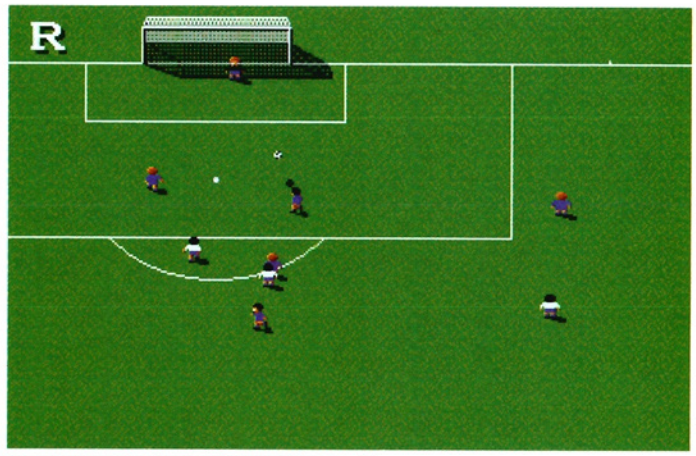
NOVEMBER

Cannon Fodder (Virgin)	More mouse-controlled mayhem
Cyberwar CD32 (SCI)	Virtually virtual reality. 3D shoot-em-up
Death Masque (Apache)	Blood addled first-person perspective shoot-em-up
Lemmings 3 (Psygnosis)	Can DMA improve on *Lemmings 2*?
MegaRace CD32 (Mindscape)	Looks great, but will it have the drive?
Mr Blobby (Millenium)	It may tickle you pink. It may not
Sensible Golf (Virgin)	Top-down, check-trousered extravaganza
Sensible World Of Soccer (Renegade)	The be all and end all?
Spherical Worlds (Black Legend)	Top-view-down shoot-em-up
Skeleton Krew (Core Design)	3D isometric shoot-em-up
The Big End (The Hidden)	Another isometric-viewed racing game
Voyages Of Discovery (Black Legend)	Historical trade sim and strategy

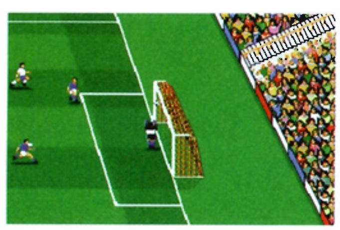
DECEMBER

Aladdin AGA (Virgin)	Adventures on carpets
Jungle Book AGA (Virgin)	Eagerly anticipated cart conversion
Overlord (Virgin)	Fly the skies in World War 2

THIS MONTH'S TOP 30 A500/A600

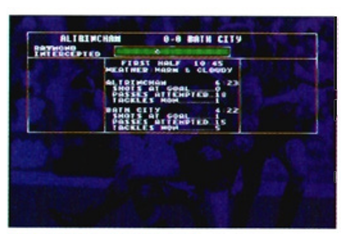

SENSIBLE SOCCER INTERNATIONAL: The little men with the amazing ball skills are still holding pole position in the game charts.

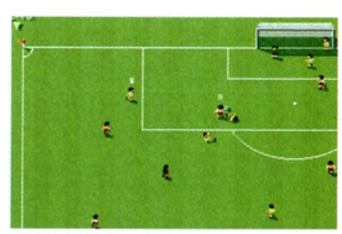
1. (1)	Same	Sensible Soccer International (Renegade)	FG93%
2. (-)	New	Kick Off 3	79%
3. (7)	Up	Tactical Manager (Black Legend)	78%
4. (3)	Down	Premier Manager 2 (Gremlin Graphics)	80%
5. (15)	Up	Sensible Soccer 92/93 (Renegade)	80%
6. (13)	Up	World Cup Year '94 (Empire)	FG94%
7. (-)	New	World Cup USA '94 (US Gold)	48%
8. (2)	Down	Cannon Fodder (Virgin)	FG95%
9. (4)	Down	K240 (Gremlin Graphics)	84%
10. (6)	Down	Frontier: Elite 2 (Gametek)	FG90%
11. (10)	Down	The Settlers (Blue Byte)	FG94%
12. (-)	New	Valhalla (Vulcan Software)	23%
13. (30)	Up	A-Train (Hit Squad)	84%
14. (5)	Down	MUPLC (Krisalis)	81%
15. (-)	New	Starlord (Microprose)	Not reviewed
16. (19)	Up	Empire Soccer (Empire)	88%
17. (-)	New	Wild Cup Soccer (Millenium)	Not reviewed
18. (17)	Down	World Class Cricket (Audiogenic)	78%
19. (8)	Down	Beneath A Steel Sky (Virgin)	FG94%
20. (21)	Up	Zool 2 (Gremlin)	FG93%
21. (-)	Re	Overdrive (Team 17)	(74%)
22. (-)	Re	The Lotus Trilogy (Gremlin Graphics)	FG90%
23. (11)	Down	Skidmarks (Acid Software)	FG90%
24. (16)	Down	Jurassic Park (Ocean)	70%
25. (-)	Re	Nick Faldo's Champ Golf (Grandslam)	FG90%
26. (-)	Re	Goal! (Virgin)	88%
27. (-)	Re	Bubba 'n' Stix (Core Design)	89%
28. (-)	Re	F1 (Domark)	84%
29. (-)	Re	Darkmere (Core Design)	80%
30. (-)	Re	Alfred Chicken (Mindscape)	64%


KICK OFF 3: Straight in at Number Two – it's kicking.



TACTICAL MANAGER: Fabulous footie management sim back in the Top Five.


PREMIER MANAGER 2: Still riding high in the charts after all this time.


SENSIBLE SOCCER: Completing an all footie Top Five.


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The Amiga Theatre will be the focus for all things Amiga: run by Amiga Format editor Steve Jarratt, with contributions from the eds of Amiga Power and Amiga Shopper. It will be the place where you can meet and quiz the experts such as magazine writers, software developers, technical gurus, and the people who are deciding the future of the Amiga. You'll be able to learn, take part, ask questions - get involved!



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The Super Stardust graphics are fantastic, not that it's any consolation when you're getting bombarded by boulders and shot to pieces by pesky aliens.



The tunnel sequences are breath-taking. Problem is you need a few lives in store to survive them and emerge unscathed on the other side of hyperspace.

SUPER STARDUST

The original *Stardust* was a thing of joy and beauty, but is this new AGA version really super?

Richard Jones, *AF*'s esteemed production editor, has a novel way of tackling the solid rocks that menace the skies in *Super Stardust*. He careers wildly across the screen unloading bullets with complete abandon.

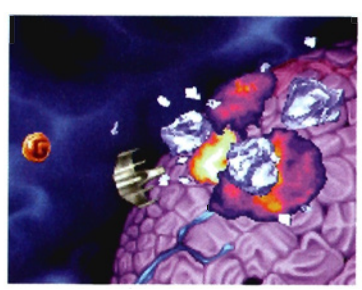
"It's what I used to do in *Asteroids*," he suggests. "And if you just keep going around in circles in the middle, that does the trick, too." Just a minute, deadline is always the time of the month when everybody has to really buckle down, not least the production editor for 'tis he who must ensure the magazine becomes an er, magazine. So why is Richard constantly disappearing into the back room to play *Super Stardust*? I've got to do the screenshots and he should be subbing pages. Oh, damn. Sorry Rich, I've just remembered that publishers read magazines. Richard is disappearing into the back room to check film, OK? That's where it's always checked. Honest.

Super Stardust is posh *Stardust*. *Stardust* was posh *Asteroids*. *Super Stardust* is the game that toffee-nosed aliens who might happen to inhabit asteroids would play, if they had an Amiga. And it's a game that everyone in the *AF* office is playing, some, it must be said, considerably more successfully than others.

Our friends in *Amiga Power* think *Super Stardust* is rather smart, though perhaps a tad easy over the first three levels. I feel inadequate. I'm having trouble on the second level – not that it's ridiculously difficult, but I can't sail through the first level without losing lives, which becomes a terrible handicap after the first tunnel sequence.



And here we have another of those sexy tunnels. Although it shames me to admit it, resident tech-head Jason Holborn got this far on his first go. Git!



Blast those boulders into smithereens, or even smaller bits if you can.

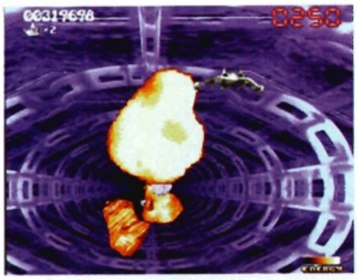
Handsome beast

I know that there are power-ups for extra lives, increased firepower, better engines and shield reinforcers; I just can't seem to get them at the right time, or indeed, enough of them. I've tried using a joystick, keyboard and joypad – I like the joypad – but I can't do the business to a degree I find satisfactory.

Super Stardust is possibly the most handsome-looking Amiga game ever. The 256-colour graphics; the rendered visuals; the stunning tunnel sequences; the amazing ray-traced alien craft. And the rest of it – it's all very beautiful. The explosions are a



It's at times like these you begin to wonder if confrontation is the right way...



...Wouldn't it be better to sit down with a nice cup of tea and sort things out?

sight to behold and the tunnel sequences (of which there are four) are breathtaking, if occasionally swearword-inducing.

After six levels, you get to zoom through an extraordinary-looking tunnel at a speed Luke Skywalker would baulk at, while attempting to shoot asteroids, avoid death bolts and collect pick-ups. Pick-ups indeed. They're way past you even before you've had a chance to register their existence, let alone pick them up.

Space – it's big

Not only is this game a visual feast, it can play a bit too. Whether you prefer the gung-ho tactics of flying at pace, bullets spraying haphazardly, or the more measured approach of floating carefully around centre screen, edging left and right, back and forth, letting go the odd round at the correct juncture, *Super Stardust* takes the *Asteroids* gameplay and shoots it firmly into the mid-nineties.

I guess the question must be: 'If I've already got *Stardust*, is it worth getting *Super Stardust*?'. The answer, most emphatically, is Yes. Most folk ignored the original for some unfathomable reason (*Stardust* reviewed *AF55*, 88%) and that was priced at only 17 quid. Why, you fools? (*"Don't call readers fools, Steve" – S Carey, Publisher, Bath*). All the levels (there are 30, in all) have been redesigned and the guardians and enemies were re-rendered. In fact, it looks far better than the devilishly-pretty original.

Of course, if you haven't got an AGA machine, you won't be able to play *Super Stardust*, but it's a game every Amiga owner ought to take a look at, even if they think computer games are Satan's business.

Stephen Bradley



All boulders are bad, but when they're purple and extremely large you would be perfectly correct in thinking that they're going to be particularly bad.



If you collect enough parking pick-ups (signified by the letter P) you're entitled to free parking (Wednesdays only) at the inter-galactic supermarket on level 4. (*What?– Ed*)



Just a few fleeting seconds ago that ball of flames and gases at the top of the screen was a shiny, happy spaceship with you at the helm. Oh cruel world.

SUPER STARDUST



PROGRAMMERS
Bloodhouse

PUBLISHER
Team 17 0924 201846

PRICE
£29.99

RELEASED
Late September

REQUIREMENTS
AGA machine



GRAPHICS
1 2 3 4 5 6 7 8 9 10

The ships and the explosions are the best seen yet on the Amiga. A visual feast.

SOUND
1 2 3 4 5 6 7 8 9 10

Decent sound and speech effects. If you don't like them, you can turn them off.

ADDICTION
1 2 3 4 5 6 7 8 9 10

Well, it's *Asteroids* isn't it? If you hated *Asteroids*, then this might tempt you back.

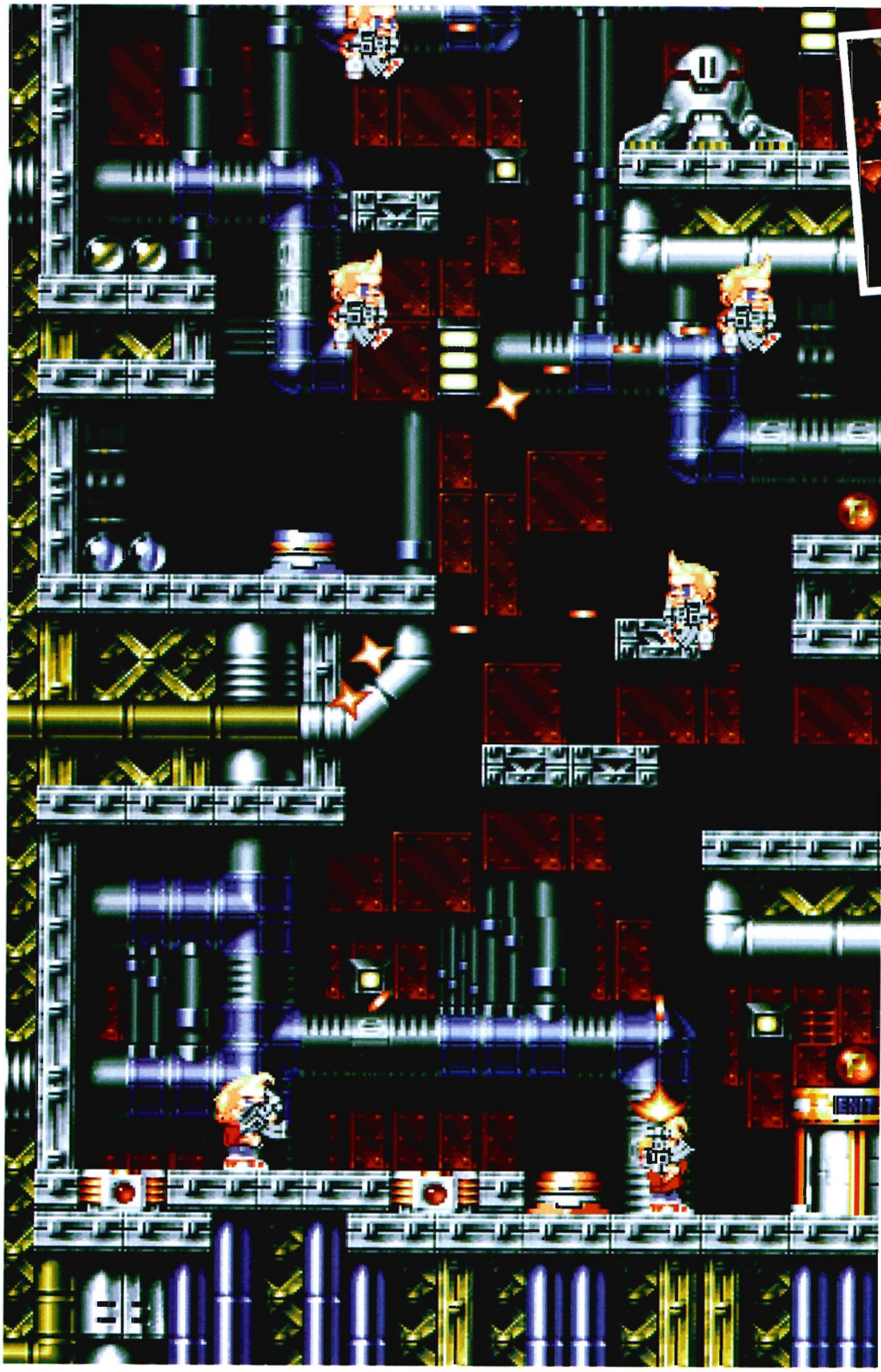
PLAYABILITY
1 2 3 4 5 6 7 8 9 10

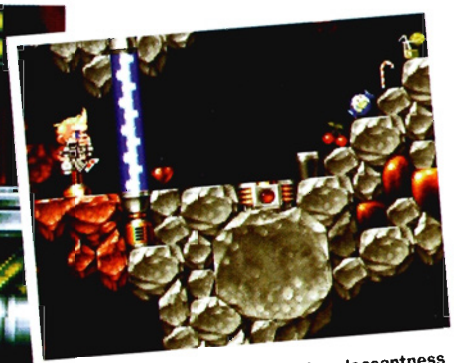
Stunning. It's as smooth as one of those export lagers and the tunnel sequences are brill.

VERDICT

" As polished *Asteroids* clones go, *Super Stardust* is untouchable. The graphics are extraordinary and the gameplay matches them. The people who wrote this are bloody clever. "

90%





Would you risk all sorts of unpleasantness just to get a stripy candy walking stick?

(Left) Poor Ruff wanted to join Dr Destiny And His Tinhead Army but unfortunately, they had a bass player.

Dr Destiny And His Tinhead Army is quite possibly the finest name ever for an early Eighties heavy metal band who work part-time for Barnsley gas board.

They spend their days fitting pipes, jam during the evenings and play a regular Friday night gig at the Greasy Sheep in Mansfield. And you could base a great platform game around them – they could wander between levels picking up some choice instruments and warm pints of Skaggleys bitter and at the end of each level, they could tackle a terrifying boss; perhaps an incarnation of Tony Hadley from Spandau Ballet, or even Duran's Simon Le Bon.

Wake up you fool

Secret levels could revolve around completing the central heating at an end-of-terrace house in Dewsbury, while attempting to deflect the attentions of evil Mrs Higginsbottom and her devil's own ham sarnies.

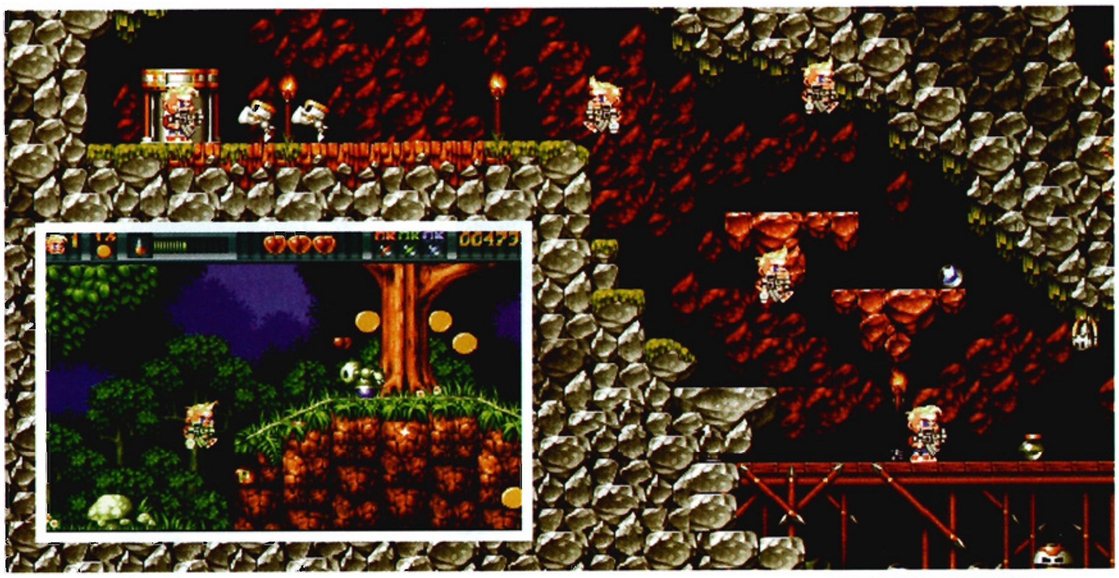
Unfortunately, Dr Destiny And His Tinhead Army are not a heavy metal band from Barnsley, nor do they labour at a West Riding gas board. No sir, for they are an evil force who inhabit a fantasy world; a world where a youngster named Ruff has lost his marbles; a world where *Kerrang!* is not even on general sale.

Ruff 'n' Tumble ignores the world of heavy rock, concentrating instead on the platform-cum-shoot-em-up genre of computer games. And why not? Details, details. Four worlds,



RUFF 'N' TUMBLE

What have dodgy bands from Barnsley got to do with this fab new platform romp? There's only one way to find out...



Don't be fooled by *AF*'s visual trickery, Ruff is but one young man against many members of Dr Destiny's Tinhead Army. What you are seeing before you is what is known as a piece-together. They look pretty and waste a tremendous amount of space.

each with four levels, but you don't need to know that really. You want to know whether it's worth buying; whether it's different to the plethora of platformers currently doing the rounds. Good news, it ain't half bad.

Ruff 'n' Tumble takes on board everything you already know about the genre and then adds a small, Ruff blond kid with a gun that could have made it to the Middle East had it been shipped in pieces and called a pipeline. Maybe the Barnsley gasfitters could assemble it?

Suffice to say, the kid's lost his marbles but he's fully equipped to get them back – you don't jump on fiends in this game, you offload a couple of rounds into their midriff.

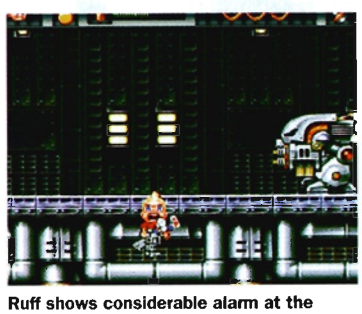
There are no great secrets to *Ruff 'n' Tumble* – you collect the pick-ups and shoot the enemy, but where the game stands up is in both the design and the application – the levels are nicely arranged and a pictorial treat; you're never left hanging on a ledge on a wing and a prayer and the baddies, although tough to tackle, are all executable.

Dr who?

Indeed, the execution is in the execution – get in the right place at the right time and the blighters drop. By holding down the fire button and manoeuvring the joystick you can fire in eight directions and although sometimes fiddly, it works a treat.

Ruff 'n' Tumble is best played with caution, sneaking along picking off Dr Destiny's barmy army, but collect the right pick-ups at the right time and you can run and blast like Rambo on aspirins. There are the usual end-of-level bosses and secret rooms, but heavens, they've all got them nowadays. No, where *Ruff 'n' Tumble* works is in basic, good-to-honest playability. It can be frustrating, but hey, you pay £25 for a game and you don't want to sail straight into the sunset do you?

Stephen Bradley



Ruff shows considerable alarm at the approach of the laser-death spitting thing.



RUFF 'N' TUMBLE



PROGRAMMERS
Wunderkind

PUBLISHER
Renegade 071-481 9214

PRICE
£24.99

RELEASED
Out now

GRAPHICS
Lovely animation, super-smooth scrolling and varied and interesting worlds.

SOUND
The thumping backbeat will find favour but it's nice to have the option to turn off the racket.

ADDICTION
The blast-em-apart action ensures you won't tire easily of hopping around the levels.

PLAYABILITY
Outrageously frustrating, *Ruff 'n' Tumble* will satisfy fans of the genre to a tee.

VERDICT

“A classy platform shoot-em-up, *Ruff 'n' Tumble* cleverly combines the skills of jump-and-move with some great blasting action. Not wildly original, but smooth and playable.”

87%

TOP GEAR 2

At last, a racer that's way ahead of the pack – except for the 10 others already in front of it.

When I first heard that *Top Gear 2* was being produced for the A1200, I could hardly wait. After all, it's a Gremlin release and they've got a track record second to none with their racing games.

But what a major disappointment when I started playing it. There are so many downers about the game that the best approach is to cover all the foibles and irritations.

The first irritation is that *Top Gear 2* is a direct conversion from the Super Nintendo. The only notable difference between the A1200 *Top Gear 2* and the SNES's is that you can drive a second car using the keyboard if you opt to play a two-player game using the familiar split-screen arrangement. Note that you can use the keyboard for control. Comment on this will be made later on.



You can choose from a selection of 16 different cities to race in.

Jauntily-paced

Now, I don't subscribe to the 'my computer's better than yours' school of thought. But the A1200 deserves a racing game that's going to stretch it a bit more than this. It's not that it's not pretty, it is. It's not that it plays like a dog, it doesn't. It's just that *Top Gear 2* doesn't offer anything new to racing games. Even more unforgivable is the fact that it's aimed at a young console market not used to jauntily-paced racing games, or 32-bit machines with keyboards.

As a prime example of shortsightedness, take the front end and the entry of player names. You have to enter letters and numbers using the joystick. This method of entry is tedious, especially when you consider that the A1200 has a whopping great keyboard. Make a mistake and you have to move the cursor all the way over to the delete icon, press the fire button and then locate the letter that you wanted to enter in the first place.

If you think that I'm going a bit overboard about this, consider the following. The game is played over 16 cities, each city boasts four tracks, giving a total of 64 tracks. Every city can be accessed using a password. The following is the password to one of the cities (find out for yourself which); VNJ9, [5#[, [MPR, H1[]], WRQ$$. With a keyboard input, this would be acceptable, if not a bit quirky. With joystick entry it's bloody annoying.

Lonely road

And there's more. If you select a one-player game you're stuck with it unless you reset the machine. No recourse to the option screen to select a two-player game exists. This may be acceptable to SNES owners, but I'm afraid I expect a bit more.

Other detracting quirks are the omission of a pause option. You never know, your cook, thief, wife or lover may request your presence during play. Considering that progress to the next race depends on qualifying in the top 10 and that an interruption may thwart that progress, this is an unforgivable oversight. On the SNES you can pause the game from the joypad whenever you want. So why can't A1200 owners?

As for the game itself, it's no great shakes. Imagine *Lotus 2* with a bigger car and less landmarking scenery, racing over a circuit rather than trying to reach stages. That just about covers it.

The lack of any significant landmarks, other than the occasional set of barriers, imparts a generic feel to every circuit, so there's no character whatsoever to any particular track.

NO NEED FOR CONSOLETATION



Amateur musicians are catered for, but what about the driving?



Handy hint No 1. If you don't want to give away your age, select KMH.



Sadly, manual gears don't make a great deal of difference in the game.



The A1200 has a keyboard for a reason. It makes the typing of letters so much easier.



You can always tell a lot about the mood of a car from its colour.



Get your motor running. Head out on the bypass. Looking for adventure. Or something.



Two-player modes are normally twice the fun in a half-sized screen kind of a way.



Who gives a Castlemaine XXXX about racing in Australasia.

It's no great loss though. With good racing games you should have to learn every curve and bend, or at least the difficult ones. Due to the driving mechanics of *Top Gear 2*, learning the tracks isn't all that important a part of the winning equation – on my first couple of plays at Championship Level I zoomed through the first seven cities (28 tracks) with little concentration.

And that's not all that's poor about the driving mechanics. The actual view from the track is limiting too. The driver's apex – the spot that drivers focus on to anticipate the road and upcoming events – is too short. You can't anticipate the appearance of the other cars until they're just about on top of you. This is a real problem.

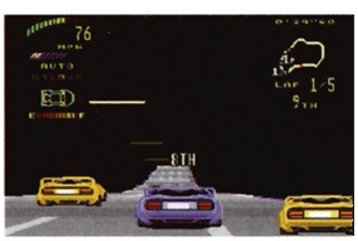
Funny stuff

This problem is compounded by the speech bubbles – one of the gimmicks intended to inject some humour into the affair. That's right, when you pass another car, hit another car, kick in your nitros or whatever, a little Americanised platitude appears in a bubble, directly blocking the driver's apex.

Favourites are: crash 'n' burn, yo dude, loser and road hog. They block your view and lead to all sorts of problems. They might appeal to the console set, but they seem decidedly out of place on the A1200. Different strokes for different folks I suppose.

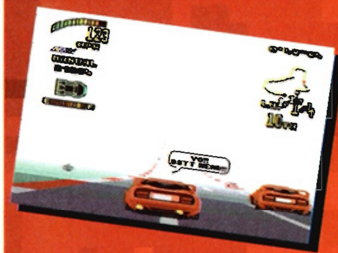
Top Gear 2 is a disappointment. It offers minimal driving skill gameplay. The reward for qualifying to the next race is pathetic. The sonics are abysmal and overall there's nothing that elevates this offering above a crowd of similar racing games. Shame.

Steve McGill



And here I am charging up the field in a commanding eighth position.

TOP GEAR 2



PROGRAMMER
Mark Glossop

PUBLISHER
Gremlin Graphics
0742 753423

PRICE
£25.99

RELEASED
First week in September

GRAPHICS
1 2 3 4 5 6 7 8 9 10
The 1200's still waiting for a definitive racer that makes full use of its graphic power.

SOUND
1 2 3 4 5 6 7 8 9 10
Disappointing. Some aural cues are available, but they tend to irritate instead of enhance.

ADDICTION
1 2 3 4 5 6 7 8 9 10
I played 20 tracks in a couple of hours, on Championship Level. It just isn't good enough.

PLAYABILITY
1 2 3 4 5 6 7 8 9 10
Let's just say that worse driving games have appeared on the Amiga than this.

VERDICT

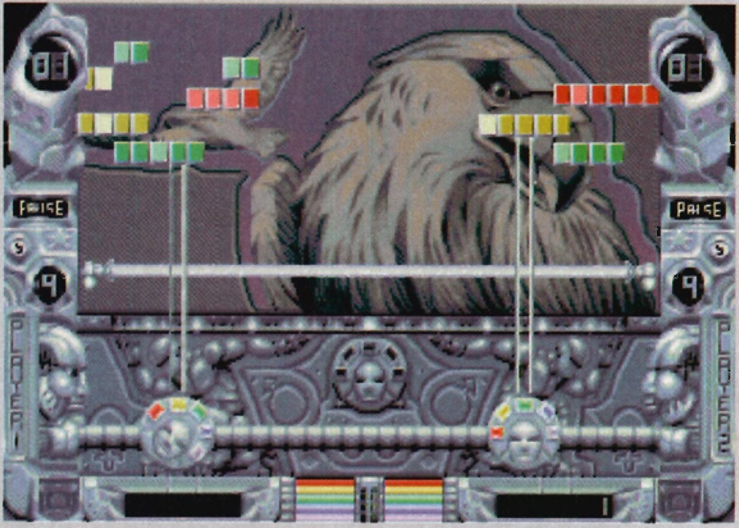
"If *Top Gear 2* were a real car, it would have a cracked windscreen, an unresponsive chassis and a bashed in bonnet. Overall, it's a bit of a banger."

55%



VITAL LIGHT

This strapline was going to be a joke about margarine. But let's face it, you'd have to be a real saddo to try something like that.



OK, we know exactly what you're thinking here. But *Tetris* doesn't look that great either. Does it? *Simon*'s backgrounds are even less inspiring.

Too many companies are prepared to thrash out formulaic games and then blame poor sales on piracy or 'market forces'.

But Millenium have come up with a new slant on an old idea. *Vital Light* is sort of a combination of *Klax* and a *Galaxian*-style shoot-em-up in which you control a sphere which is the equivalent of your spaceship.

Simple Simon

It looks a bit like a bastardised version of *Simon* (an old 70s simplistic microprocessor which controlled a randomised sequence of lights which had to be remembered by human opponents). Only this time, *Simon*'s got five colour buttons that form a horseshoe around the northern half of the sphere.

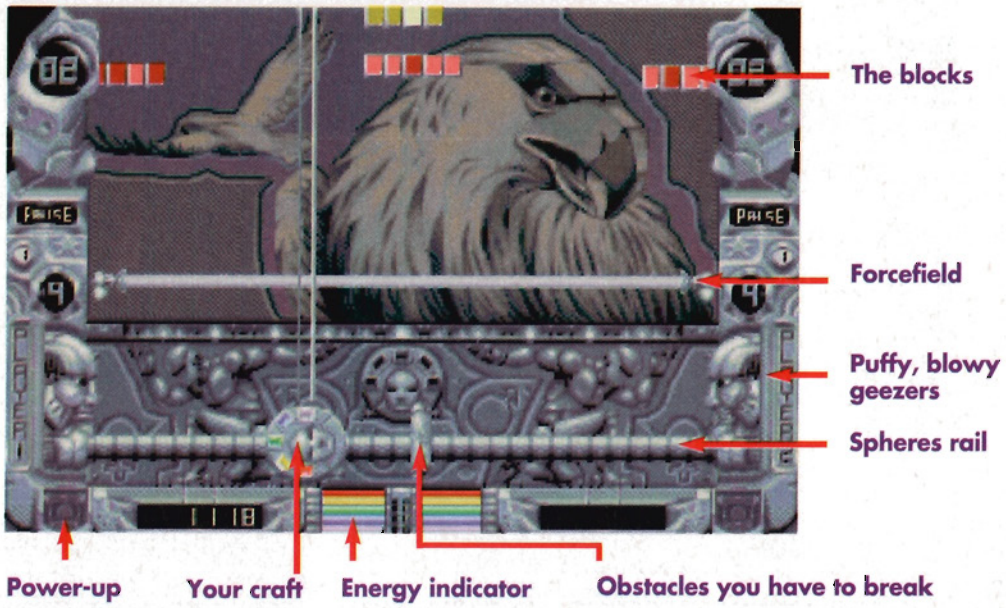
The sphere is confined to a rail that runs along the bottom of the screen. Running above the sphere and parallel with this rail is a forcefield. Blocks falling into the forcefield eventually destroy it. If that happens, you lose your life and have to start over again.

Each of the colour buttons on the sphere can align with a tube connected to your sphere that can extend to the top of the screen. This tube is your sight to fire beams of light at coloured blocks falling towards the bottom of the screen. To be rid of a block, you have to ensure that it's made up of only one colour.

The blocks start off simply, consisting of no more than three or four blocks with only one of the colours needing to be changed. These become progressively more difficult with patterns of random colours, rotating colours and the blocks falling at varying speeds.

And if that wasn't difficult enough, obstacles occasionally appear along the rail that the sphere slides along. These obstacles can be broken, but that takes time. Time in which the blocks are reaching your precious forcefield. In later levels, these obstacles help you die very quickly, especially

MAKING LIGHT OF THE CONTROLS





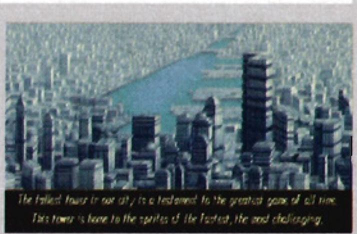
In modern times a collection of towering edifices is usually known as a city.



Intro screens with jetbikes in them are always guaranteed to be more interesting than the game itself.



The Trocadero was always the favourite haunt of kids with real money.



Yikes! It's yet another of those tall building collectives. I wonder what this one's called?



Three's a crowd, but five's two more than that. So what does that make five?

when more than two of them block your path.

It's not all one-sided though. By shooting various flying objects you can collect power-ups that include the Joker and, more importantly, a Punch which gets rid of rail obstacles very efficiently.

To add extra interest, there are also a couple of two-player games. In the first you co-operate with the other player. No prizes for guessing what you do in the second.

One of the main criticisms of *Vital Light* is the lack of passwording. Nobody wants to keep playing a level they can do in their sleep to get to the one that's causing them problems. The restart function doesn't prolong the game life much either.

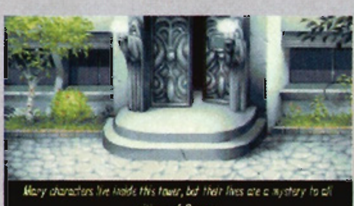
The second criticism is aimed at the control system. It's slick and well implemented, but a second and possibly even a third fire button would be appreciated.

It's the method of firing your beams of light and rotating the sphere that causes problems. They're too slow for the gamer to keep up with the action. To rotate, you have to press the fire button and then either move the joystick left or right. To fire, you press the joystick in the up direction. Power-ups are activated by pulling back on the stick.

We tested *Vital Light* with four joysticks – Zipstick, Cheetah125, CD32 controller and Cheetah Bug. With the exception of the Bug, fine touch control was non-existent. Invariably, when the blocks speeded up, we ended up over rotating to the wrong colour. Over reliance on joystick mechanics is not acceptable in a game that needs fast reactions.

Millenium could have included a routine that detected the presence of a CD32 controller. That way, the rotate function could be carried out by pressing a shoulder button. As it stands, joystick mechanics hold the game back from its full potential.

Steve McGill



Doors with baroque influences and gothic overtones always get into *AF*'s screen grabs.

VITAL LIGHT



PROGRAMMERS
Effecto Caos

PUBLISHER
Millenium 0223 844894

PRICE
£25.99

RELEASED
Out now

GRAPHICS
1 2 3 4 5 6 7 8 9 10
Not the most inspiring in the world. The little animated men are the best.

SOUND
1 2 3 4 5 6 7 8 9 10
Functional and unobtrusive. Not a game for plugging into your hi-fi.

ADDICTION
1 2 3 4 5 6 7 8 9 10
Depends on how you deal with the controls. Either very addictive or deadly boring.

PLAYABILITY
1 2 3 4 5 6 7 8 9 10
Not too bad when the speed of the blocks hots up. Otherwise it's a bit of a drag.

VERDICT

"Innovative new slant on an oldish concept. Unfortunately, the control method lets it down when the real fun starts."

64%

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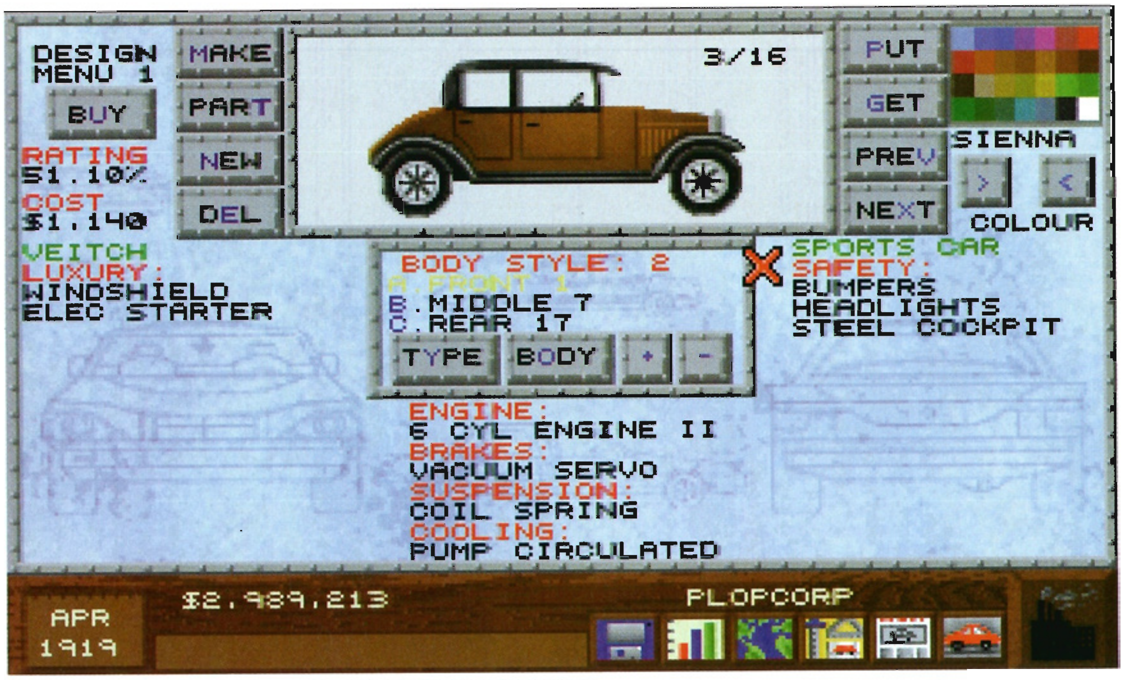
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DETROIT



Designing a new car is a matter of pick and mix. The important thing is to concentrate on the market the car is aimed at and only include features which service that need. Good God, I'm beginning to talk like a publisher...



Treat your techie people well, or they'll just sit around and play *Tetris*.

Who would make a game about an old Blondie B-side? Nobody, so this game is actually about building cars. The object is to run a successful business from the inception of the motor car as a vehicle for private transportation to the present day.

If you are a car person, don't get carried away. Although this game is about cars, it is primarily a financial strategy game, and you could just as easily be in charge of a washing powder manufacturer, or even a computer company which has lost its way and is attempting a management buyout.

In the beginning, at the turn of the century, you have one model of car, one factory and one sales office. From these humble beginnings you must forge an empire of carburettors and lead pollution that spans the globe.

The way to do this is obviously to ramp up the profit margin, exploit your workforce and bombard the public with lies. And all these things you can do. The price of each model can be set comfortably high (the trick is to keep knocking it up until the demand for cars is exactly the same as the number you can produce) and can even vary from area to area.

Evil, ethically exempt advertising can be concocted and placed on billboards, alongside sporting events or in the printed periodicals of the day. The periodicals are even broken down into different types (such as business mags, newspapers and women's rubbish) and are judged differently. For example, when advertising a luxury car, $1,000 dollars is better spent in business titles and car magazines.

If you reach the later stages of the century, you will also be able to buy up space on the airwaves and add to your brainwashing campaign. Unfortunately, there is no option to link your vehicles with a major credit card company – an opportunity missed I feel.

Your workforce must be handled very carefully. If you pay them too much money, you'll eat into your own profits, but if you pay them too little, they'll be unproductive and go on strike – the ungrateful wretches. This goes for both assembly workers and technicians.

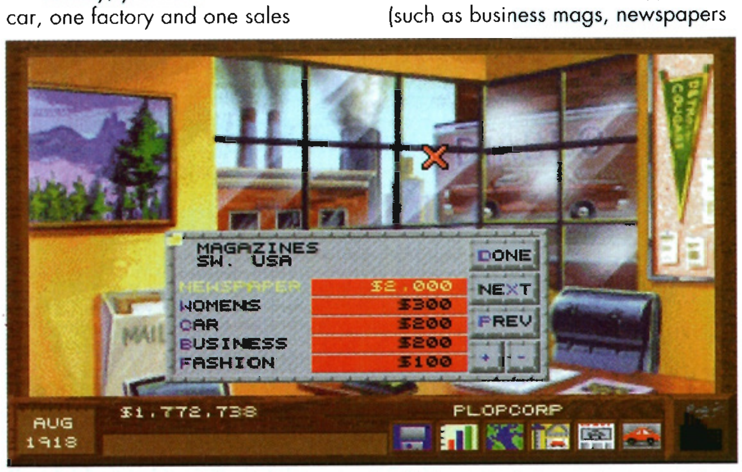
It is the tech heads who attempt, slowly to improve and invent new automotive delights. Engines, brakes, suspension, in-car CD players with eight times oversampling – all the essentials have to be invented before they can become a standard. Cars fall into several different categories too. There are luxury cars, sports cars, family cars, trucks and vans. As the game progresses, new types of cars are developed.

This is the entertaining part of the game – building ridiculous XR3i cabriolets and flogging them to wide boys at vastly inflated prices. The car designing section is an entertaining exercise in itself. When you have cobbled together your design, you can then drag it around the test track to see how it performs – be prepared to go through lots of crash dummies.

Techno head

Technology is important. If your sales plummet to zero overnight, it is probably because one of your competitors has introduced a new model with a cunning widget at half the price of yours.

You can check up on competitors' models, profit margins, media reviews, demand tables, sales figures and all sorts of other tables too. They should've included a cut-down version of *ProCalc* too. If you are studying for some business course, I'm sure this would do you



When allocating advertising budgets, you should always try to leverage your spend, or so I am told. Don't blow all your money where you don't get a result is my advice.



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THE GEN ON GENLOCKS

If you want to get into desktop video then you'll need a genlock. Jason Holborn rounds 'em up and rates the best.



If there's one device that has become synonymous with desktop video, it has to be the genlock. Although you can create some impressive results with nothing more than a video recorder, your Amiga and a couple of video leads, adding a genlock can totally transform the impact of your video productions. Getting your hands on a decent genlock needn't break the bank – you can buy one for as little as £70.

The primary function of a genlock is what video techies call keying – that is, the process of mixing two video signals (one from your Amiga and another from a source video player or camcorder) by synchonising the two signals. Once they have been synchronised, the genlock then removes a key colour (normally the background colour) from the Amiga's video source so that the live video signal appears to be displayed behind the output from your Amiga as the two signals are finally mixed together. Most genlocks pick the background colour (colour zero) as the key colour, although some models allow you to control which colour is used for keying and even produce keyhole effects (all colour except the key colour are removed).

Many genlocks offer a variety of special effects which can be used to alter the mix level of the two video signals. The most common of these is a fade controller which dynamically controls the mix level of the Amiga's video output over the live video source. Such controls can be used to smoothly fade graphics into and out of view adding an even greater level of professionalism to your video productions.

Continued overleaf ➡

← MINIGEN L500

£69.95 ● Lola Marketing ● 0858 880182

If you want to test the water before taking the plunge with a more expensive genlock, Lola's MiniGen is the perfect genlock for first time video enthusiasts. MiniGen is definitely a no-thrills genlock – it lacks any form of fade controls and it doesn't even offer an RGB passthru connector (a glaring omission). What it does offer, however, is a useable and surprisingly stable genlocked signal that is more than adequate for most home users. In all, MiniGen is £70 very well spent!



At £70 the MiniGen L500 is an ideal cheap genlock for first-timers.

VERDICT

78%

MINIPRO L1000

£149.95 ● Lola Marketing ● 0858 880182

If you need a genlock with a few more features than the basic MiniGen unit, Lola also offer the MiniPro – a more professional version of MiniGen that offers better picture quality, full fade controls and that much-needed RGB passthru connector. Housed in a very solid metal casing, the overall build quality lacks professionalism giving MiniPro a rather tacky image. But as a no-nonsense genlock that gets the job done at a low cost, MiniPro is a perfectly good buy.



MiniPro isn't the prettiest genlock, but as we keep telling Jason, looks aren't everything.

VERDICT

82%

ROCTEC ROCGEN PLUS

£139 ● Silica Systems ● 081-309 1111

RocGen Plus is an updated version of the RocGen that addresses many of the criticisms levelled at the original. Although Roctec have since ceased production of the original RocGen, the RocGen Plus is still going strong. Pitched directly at the MiniPro, it benefits from better build quality but falls down significantly on picture quality. Like the MiniPro, the RocGen Plus features two fade controls – fade to black or fade just the Amiga's graphics – and even key hole effects. In all, the RocGen Plus is a well built genlock that is let down by its poor picture quality.



The poor picture quality lets down the RocGen Plus.

VERDICT

68%

BEST GENLOCK FOR FIRST TIME USERS

RENDALE A8802 FMC

£178 ● Marcam Ltd ● 0604 790466

If there's one name that most video enthusiasts associate with genlocks it must surely be Rendale. Marcam's range of Rendale genlocks have probably found their way into more professional video studios than any other make of Amiga genlock. Marcam's low end genlock offering is the A8802 FMC, an updated version of the original A8802 which uses the same basic A8802 electronics but adds an additional effects control box which is hard wired into the main genlock unit via a ribbon cable. This control box provides all the usual fade controls. Although the Rendale doesn't look particularly special, its picture quality is a cut above any of the other purely composite genlocks on test.



The Rendale A8802 FMC is probably the best genlock you can buy for under £200.

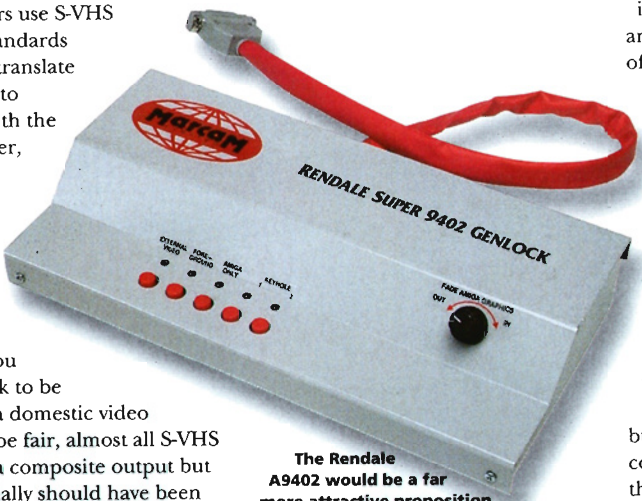
VERDICT

88%

RENDALE A9402

£299 ● Marcam Ltd ● 0604 790466

The new kid on the genlocks block is the Rendale A9402, a completely redesigned version of Rendale's earlier Super A8802. Boasting a new, more compact design that doesn't take up as much space as the older S-VHS A8802, the A9402 is an S-VHS-only genlock and cannot therefore be used with composite equipment. This is actually a bit of a limitation because many genlock owners use S-VHS genlocks as standards converters to translate S-VHS signals to composite. With the A9402, however, all your equipment must be S-VHS, requiring an additional standards converter if you wish your work to be displayed on a domestic video recorder. To be fair, almost all S-VHS decks supply a composite output but this feature really should have been built into the genlock as standard.



The Rendale A9402 would be a far more attractive proposition if it supported S-VHS.

Like its closest rivals, the A9402 boasts a full array of video special effects including two types of fade and keyholing. The lack of composite output is a binding limitation but the output quality of the A9402 can't be faulted. In the face of such stiff competition from GVP and Hama, the A9402 just doesn't cut it.

VERDICT

76%

HAMA S292

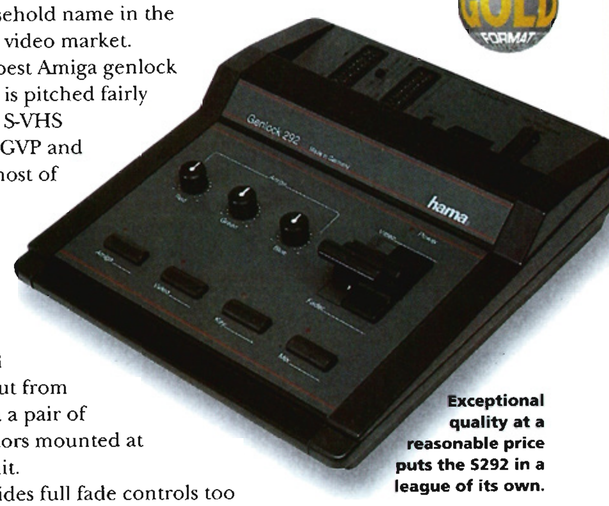
BEST BUY FOR SEMI-PROFESSIONALS

£299.99 ● Hama Products ● 0256 708110

Most Amiga users will have probably never heard of the name Hama before but they are a household name in the specialist video market.

AMIGA GOLD FORMAT

Hama's cheapest Amiga genlock is the S292, which is pitched fairly and squarely at the S-VHS offerings from G2, GVP and Rendale. Like most of its rivals, the S292 can handle S-VHS and composite signals which are fed into and output from the genlock via a pair of SCART connectors mounted at the rear of the unit.



Exceptional quality at a reasonable price puts the S292 in a league of its own.

The S292 provides full fade controls too but – unlike its rivals – it also boasts RGB colour correction of the Amiga's video signal through three knobs on the front of the genlock and a separate 'digitiser' (RGB splitter) output. The S292's build quality is perhaps its greatest asset – virtually every aspect of the genlocks design is second to none and the whole package oozes quality.

The S292 is a brilliant genlock at a competitive price. If your video needs are more demanding, you'll find the S292 perfectly suited to all video work.

VERDICT

92%

HAMA S290

BEST BUY FOR VIDEO PROFESSIONALS

£749.99 ● Hama Products ● 0256 708110

Hama's professional offering is the S290, a genlock boasting the same excellent build quality and design as its little brother, the S292, but a whole lot more besides. As standard, the S290 offers broadcast quality output, an RGB splitter with digitiser compatibility (the S290 can automatically colour separate any video signal into it's red, green and blue components under software control) and – best of all – contrast, chroma (colour content) and luminance (brightness) controls.

The GVP G-Lock is the only other Amiga genlock that offers this feature as standard and it's very useful. Like the RocGen Plus, the S290 offers keyholing (key invert) too. If you want to get serious about your Amiga video work and your budget can stretch this far, the S290 is an excellent choice.



If you've got the money, you won't be disappointed by the S290's features.

VERDICT

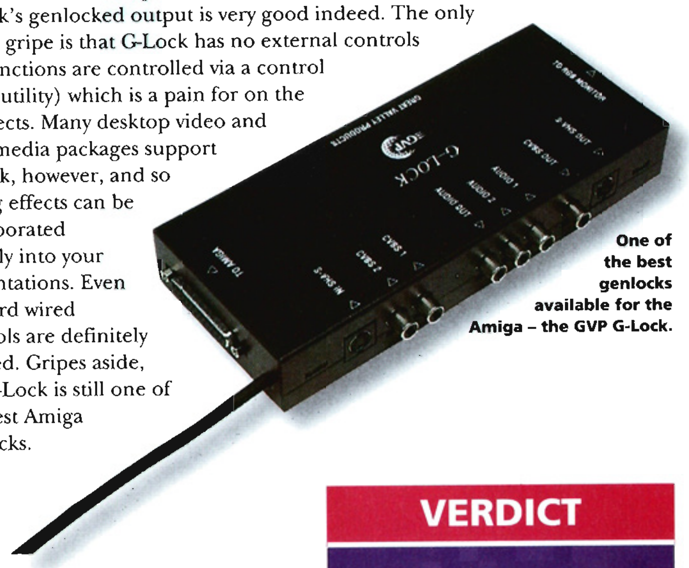
80%

GVP G-LOCK

£269.95 ● Silica Systems ● 081-309 1111

Surprisingly, GVP's G-Lock is the only genlock on test that can be controlled directly by the Amiga. G-Lock achieves this impressive (and very useful feature) using the powerful *ARexx* language built into all modern Amigas. What this means is that any video application that can talk to an *ARexx* port can directly control G-Lock's various fading and video switching options. This feature alone puts G-Lock head and shoulders above the competition.

G-Lock is no slouch in the genlocking department either. It features full support for both composite and S-VHS (YC) video signals and the quality of G-Lock's genlocked output is very good indeed. The only minor gripe is that G-Lock has no external controls (all functions are controlled via a control panel utility) which is a pain for on the fly effects. Many desktop video and multimedia packages support G-Lock, however, and so fading effects can be incorporated directly into your presentations. Even so, hard wired controls are definitely needed. Gripes aside, the G-Lock is still one of the best Amiga genlocks.



One of the best genlocks available for the Amiga – the GVP G-Lock.

VERDICT

87%

Continued overleaf ➡

← VIDEOCENTER 1

£581.63 ● G2 Video Systems ● 0252 737151

G2 used to offer two different versions of its successful VideoCenter (or VC to its friends) genlock – the VC1 and VC2. Due to market forces, however, G2 have decided to drop the more expensive VC2 and concentrate on the equally well endowed (but cheaper) VC1 instead.

Offering both composite and S-VHS compatibility, the VideoCenter is sure to appeal to semi-professionals and the more committed enthusiast. As you'd expect, the VideoCenter fully supports fading controls and you can also dynamically control the keying colour. In all, the VideoCenter is a great genlock but why does it have to be so expensive? With Hama, Rendale and GVP genlocks with similar features selling for about £200 less, the VideoCenter is stupidly overpriced.



You don't always get what you pay for. The Videocenter 1 is good, but it's just not worth £580.

VERDICT

55%

GENESYS

£934.13 ● G2 Video Systems ● 0252 737151

G2's newest genlock offering is the imaginatively named GeneSys, a genlock based around the company's popular broadcast quality professional genlock the VC3. It should be no surprise that, like the VC3, the GeneSys offers full broadcast quality output in three formats – composite, S-VHS (YV) and RGB (which explains the genlock's high price). Professionals will no doubt love the genlocks RGB compatibility as it effectively allows the output to be fed directly into professional D2 and even D1 video decks.

As you'd expect from a genlock of this calibre, the GeneSys offers full broadcast quality faders and the ability to select the key colour. The output quality from the GeneSys is – not surprisingly – absolutely top notch but you need the right equipment to get the most from it. The price may seem high, but you get what you pay for.



High quality and a high price tag are the distinctive features of the GeneSys genlock.

VERDICT

82%

YOUR AT-A-GLANCE GENLOCK GUIDE

PRODUCT	SUPPLIER	PRICE	FORMATS	FADERS	QUALITY	RATING
MiniGen L500	Lola Marketing	£69.95	Comp	No	Budget	78%
MiniPro L1000	Lola Marketing	£149.95	Comp	Yes	Amateur	82%
RocGen Plus	Silica Systems	£139	Comp	Yes	Amateur	68%
Rendale A8802 FMC	Marcam Ltd	£178	Comp	Yes	Amateur	88%
Rendale A9402	Marcam Ltd	£299	YC	Yes	Semi Pro	76%
Hama S292	Hama	£299.99	Comp/YC	Yes	Pro	92% FG
Hama S290	Hama	£749.99	Comp/YC	Yes	Semi-Pro	80%
GVP G-Lock	Silica Systems	£269.95	Comp/YC	Yes *	Semi Pro	87%
VideoCenter 1	G2	£581.63	Comp/YC	Yes	Semi-Pro	55%
GeneSys	G2	£934.13	Comp/YC/RGB	Yes	Pro	82%

* software-based control panel

GENLOCK JARGON BUSTED!

COMPOSITE
The simplest type of video signal you'll encounter is composite which is a format which contains all of the video information required to form a video picture in a single signal. Although fine for amateur video productions, composite signals are not suitable for professional work because they have a fairly low resolution and degrade easily.

S-VHS
A development of the original VHS standard, S-VHS video decks offer a much higher resolution picture than composite therefore resulting in sharper images. S-VHS tapes are not compatible with standard VHS video equipment, however.

Y/C
S-VHS video decks use a video signal format called Y/C which splits a video signal down into two component parts – luma (brightness information represented by the letter Y) and chroma (colour content – C). YC signals are of much better quality than composite video because the luma and chroma signals are treated separately.

FADER
Most genlocks offer two types of fader controls which allow you to smoothly increase or decrease the mix level of the Amiga video signal with the live video signal or fade the entire genlocked signal to black.

KEYING
The primary role of the genlock is keying, a process whereby a given colour in one video signal is replaced by a second video signal. Keying allows video users to overlay Amiga generated art on to a second live video source.

KEY COLOUR
The key colour is the colour in the Amiga's video output that is replaced during the keying process. Most genlocks simply treat colour zero (the background colour) as the key colour but more advanced genlocks allow you to define which colour is used instead.

CHROMAKEY
Instead of overlaying graphics on to live video in the same way as a genlock, a chromakey removes the key colour from the live video signal so that it appears to be overlayed on top of the Amiga's graphics. Chromakeys are available from Roctec and G2.

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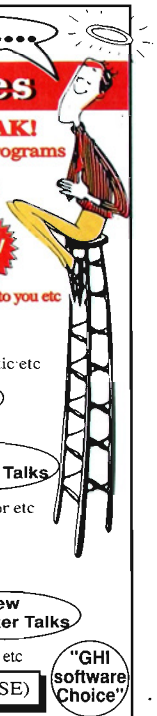
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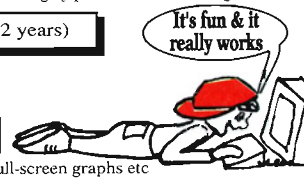
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PD Update



BLACK DAWN II: **Dare you explore the alien-infested corridors of this *Dungeon Master* clone?**

Our modern judicial system isn't a patch on the one employed by the Government of Interplanetary Time and Space (GITS, for short) in the year 5035. For some unknown reason, the powers that be have sentenced you to spend the next 3,000 years in solitary confinement with little chance of parole.

You've got plenty of time to try to work out why you've been imprisoned – perhaps it was something to do with those 102 scientists you 'accidentally' murdered? Naaah.

The story line may be rather difficult to swallow (how can you 'accidentally' kill 102 scientists?), but the gameplay certainly isn't in this brilliantly executed *Dungeon Master* clone, entitled ***Black Dawn II***, from 17 Bit Software. Armed with your trusty pistol, you must redeem yourself by taking on an almost suicidal mission to clear a space station of a horde of bloodthirsty aliens.

Like Crowther's *Captive*, the action in *Black Dawn II* takes place in a hi-tech but very gloomy space station – which is displayed in a quarter screen window as a 3D first person perspective. You can move around the space station by clicking on the various movement control buttons directly below this display. Like *Dungeon Master*, *Black Dawn II* allows you to interact with the outside world – you can examine, pick up and drop objects, open doors and kick alien butt if need be. The music and sound effects are minimal but what sound is used works extremely well. In all, a highly playable and atmospheric game.

Utility compilations are always popular with PD connoisseurs and this latest compilation from KEW-II should be no exception. The disk contains a whole host of utilities designed for Workbench 2.0 and 3.0-based Amigas. Here's a quick run-down of what's on offer.

FRACBLANK – One of the most interesting screen blankers available. After a specified time, *FracBlank* blanks the screen and then draws real plane fractals. The results look a bit like spider's webs on an Autumn morning – all sort of weird and dripping with dew (minus the colour cycling, of course).

GUIARC – A must for all Comms fans. *GUIArc* is a quick and easy method of archiving and dearchiving files without having to get your hands dirty with *AmigaDOS*. Instead, *GUIArc* provides a graphical user interface (hence the GUI bit in the program's name) similar to directory utilities such as *Opus*.

PPDATA – A file crunching commodity that provides an *Intuition*-based front end for the PD powerpacker.library allowing you to crunch and decrunch files with ease. This utility packs and unpacks data considerably faster than the PD version of *PowerPacker*.

HSV – A simple colour palette editor which provides not only RGB control over colours but *DPaint*-like HSV sliders too. HSV controls are often more favourable as they enable you to easily select shades of a given colour.

CXPACK – A selection of new commodity programs to enhance the way Workbench er... works. *WDrag* allows you to drag a window without having to locate the window's drag bar, *WSize* allows you to size a window without the sizing gadget and there are many more besides.

Amazing! Two graphic adventure games in one issue – what is the PD world coming to! Even worse, the plots are almost the same. Once again, in *Starbase 13* (17 Bit Software Disks 2658A and 2658B) you've accepted the once-in-a-lifetime chance to put your neck on the line for the good of whatever ruling power happens to be in vogue

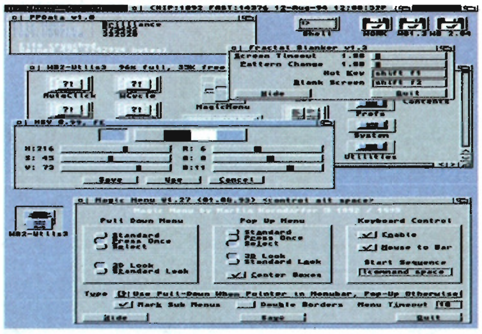
Continued overleaf ➡



AMBASSADOR PRO: **Relive the days of your misspent youth with John Ingham's brilliant fruit machine game.**



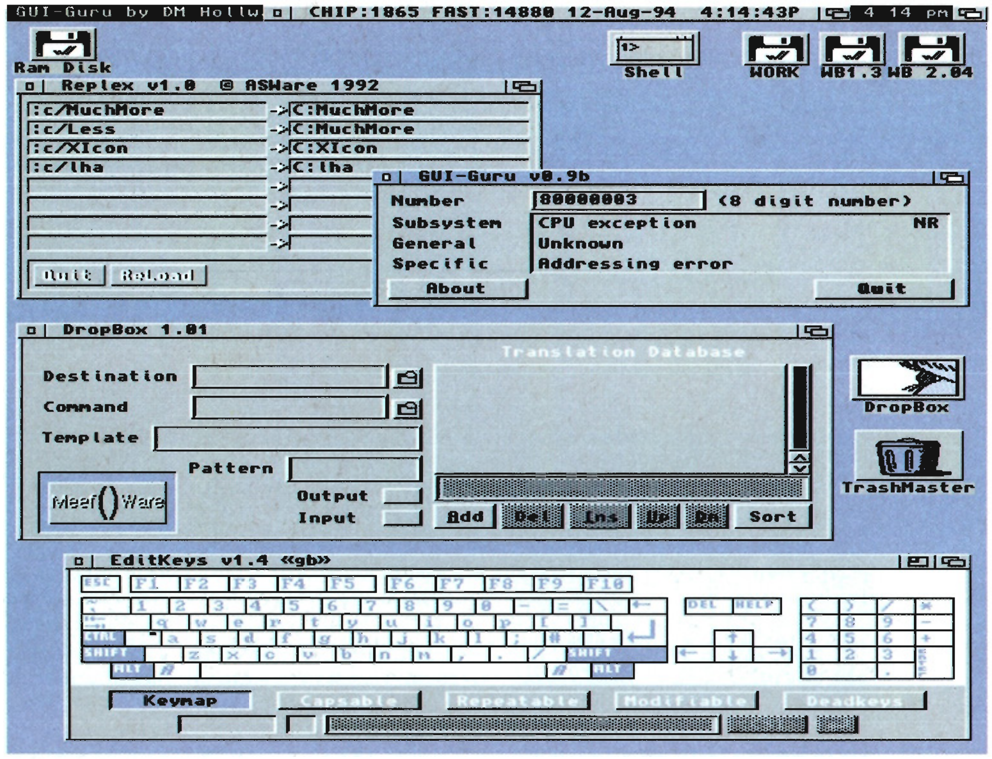
MONEY CASCADE: **Our John should join Gambler's Anonymous! Not content with having coded *Ambassador Pro*, he's responsible for this little beauty too!**



WORKBENCH UTILITIES: **Spruce up your Workbench with this bevvy of wonderful utilities. Workbench 1.3 owners need not apply.**



STARBASE 13: ***StarBase* may lack the visual quality of *Monkey Island* but its gameplay is just as good.**



WORKBENCH UTILITIES 2: **Just look at all these lovely Workbench utilities! Yes folks, you too could have a Workbench as cluttered as this one.**

at the time, by beaming aboard a space station that has been overrun by a horde of less than friendly aliens. Being the type of hero who revels in this sort of thing, you're even looking forward to it...

StarBase 13 is similar in style to that classic mother of all graphic adventures, *The Secret Of Monkey Island*. Although the graphics aren't quite on a par, the control system and general feel of *StarBase 13* is very similar indeed.

Like *Monkey Island*, you control a little character who is displayed 'on location' in the top half of the screen. You can move him around the screen with the mouse, but most of the action is performed by clicking on one of the many action buttons which line the bottom of the screen. Clicking on the Take button, for example, will make your animated alter ego pick up any object in his immediate vicinity.

There are lots of locations to explore and an even greater number of puzzles to solve and aliens to kill. *StarBase 13* doesn't quite have the polish of its commercial counterparts, but the gameplay is as solid as a rock. Highly recommended.

What? Another compilation of utilities for Workbench 2 and 3 Amigas? It certainly is! Enter the *Assassins' Handy Tools* compilation, a single disk collection of some of the best Public Domain utilities around. The disk is available through Roberta Smith DTP (Disk UT610), here's a taste of what to expect:

TOOLSDAEMON – Tired of hunting for programs on your hard disk? Why not just load them by selecting their name from the Workbench Tools menu? What? Workbench 2.0 doesn't allow you to do that? It does if you install *ToolsDaemon*!

TRASHMASTER – If you've ever used an Apple Macintosh then you'll already know how useful the Mac's Trashcan icon can be. Unlike the Amiga's Trashcan, the Mac's Trashcan sits on the desktop (Workbench) screen and can therefore receive files from any disk or drawer. *Trashmaster* quite simply adds a Mac-like Trashcan to the Amiga's Workbench.

DROPBOX – *DropBox* is a brilliantly simple utility that creates an AppIcon on the Workbench screen that can be used to display pictures simply by dropping their icons on to the *DropBox* AppIcon. Simple but very useful.

GURU – Flummoxed by all those guru mediation and software failure numbers that your Amiga displays every time it crashes? Feed Guru a software failure number and it translates the error into plain English.

Amiga licenceware author John Ingham is obviously bit of a gambling fanatic because he's produced not one, but two licenceware fruit machine games called *Money Cascade* and *Ambassador Pro* respectively (both are available for £3.99 from F1 Licenceware). *Money Cascade* is a great little fruit machine with loads of features including realistic spinning reels with an extra high/low gamble reel, a pontoon-like stick/twist option and cash climb.

Ambassador Pro plays almost identically to its brother but features a more compact screen that is chock-a-block with buttons and flashing lights – just like the fruit machines down your Local. Like *Money Cascade*, *Ambassador Pro* offers a bewildering number of gambling options but adds a few tricks of its own including Auto Hold (which automatically selects matching reels when the Hold function is enabled) and Auto Nudge which, as its name suggests, automatically nudges the reels to the most profitable position.

Both *Ambassador Pro* and *Money Cascade* are extremely playable, but I can't help feeling that the lack of any real gambling element (you can't win real money) reduces the nail biting excitement you get from a real fruit machine.

TOP 10 GAMES AND UTILITIES

Every month we peruse the bestseller lists of a prominent PD company. This month, it's the turn of:

17 BIT SOFTWARE
0924 366982

1.	Dr Strange	3151
2.	Green 5	3135
3.	Rob's Hot Stash 1	3040
4.	Scorched Tanks 1.77	3068
5.	Eagle Player V1.52	3197
6.	Blitz Blanker	3160
7.	High Octane	3047
8.	Paradroid 64	3059
9.	Canon Studio	3143
10.	CD Reader	3071

WHERE TO GET THE DISKS IN THIS ISSUE

PATHFINDER PD, **41 Marion Street, Bingley, West Yorks BD16 4NQ.**

KEW-II, **PO Box 672, South Croydon, Surrey CR2 9YS. Tel 081-657 1617.**

F1 LICENCEWARE, **31 Wellington Road, Exeter, Devon EX2 9DU.**

ROBERTA SMITH DTP, **190 Falloden Way, Hampstead Garden Suburb, London NW11 6JE. Tel 081-455 1626.**

PDSOFT

1 Bryant Avenue, Southend-on-sea, ESSEX, SS1 2YD
Tel (0702) 466933
Fax 617123

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SPECTRUM Emulator v2.0

If you want to run your old spectrum software on the Amiga then this is for you. Superfast on A1200s and A4000s (2)

MEGALOSOUND

Now convert your tape games to Amiga disk format with megalosound. Only £37.99 for both. **£34.99**

PC TASK v2.0 — New Price £34.99

PC Task! It allows you to run the majority of PC Programs. Transfer of files, Runs 500 to 4000, Upto 2 drives & hard drives, Supports CGA, EGA, VGA, Mouse, CD-ROM, and more.

This is best price anywhere around.

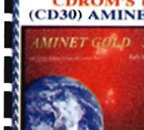
COMMODORE64 Emulator (v3.0)

❑ T1000 Full Registered version £54.99
❑ T3000 (T1000+Megalosound) £79.99
❑ T4000 (T2000+Megalosound) £54.99

REPLACE YOUR C64. The interface itself connects your commodore 64 disc drive to the Amiga for direct loading of file transfer. Software will completely emulate a C64. Load & play software which works just as fast as the original.

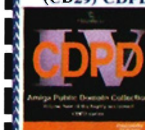
CDROM'S (£19.99)

(CD30) AMINET 3 £19.99



Aminet is the worlds largest Amiga PD collection. Upto 10,000 users access the vast software collection, with the series of CD roms it gives you the access to Internet without the Phone bill. Its an on going range of CDROMs which is updated every 4 months. Contains 1,600 Apllications, 200 Games, 500 Songs, 350 Demos, 250 Pictures, & 80 Anims. Subscription avaliable on AMINET CDROMs at your next CDROM for only £16.99.

(CD29) CDPD4 £19.99



Complete GNU C/C++ compiler distribution with CBM v40 includes. Complete AM/FM magaine disks. RAYTRACING: Image objects, testures, tutorials & guides. and loads, loads more.

(CD4000/5) FRESHFISH5 £19.99



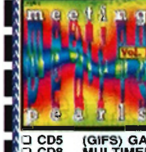
220Mb Archived material from this CD and Previous FreshFish CDs, 169 Mb of Full GNU source code. 77Mb of libraries, 6Mb of Commodore include, libries, & developer tools (V37-V40). +more.

(CD10) GOLDFISH £29.99



The Goldfish CD-ROM is the offial archive of this floppy based library. Contains all 1,000 disks in both archived (BBS-Ready) and archived (ready to run) forms.

(CD31) MEETING PEARL



(£19.99) is the first CD to be produced within the concept of share compilation ans includes. 600 Mb of top quality freeware. Most programs are easily installable on the hard drive via a comfortable script.

❑ CD5 (GIFS) GALORE
❑ CD8 MULTIMEDIA TOOLKIT
❑ CD5000 FROZENFISH (1-1000)
Contains the complete floppy disk collection of Fred Fish. Lha formats. £29.99
❑ CD11 SOURSE CODE
❑ CD12 PROJECT GUTENBERG
❑ CD13 FRACTAL FRENZY
❑ CD14 INTERNET INFO
❑ CD15 CLIPART CORNUCOPIA
❑ CD16 AMINET II
❑ CD17 AMOC
❑ CD19 NETWORK £14.99
❑ CD26 LOCK AND LOAD
❑ CD27 SPACE & ASTROLOGY
❑ CD28 PRO FONTS & CLIPART
A stagering amount of FONTS, 4,000 Adobe Type 1, 200 Compugraphic, 1,500 True Type fonts Pro Draw Fonts, ProPage 2 fonts, IFF Colour, IFF Mono and all our Fletcher Video Fonts. CLIP ART, Over 5,000 PCX Pictures, 284 GIF Pictures, 1,000 EPS Files, and over 2,379 TIFF Pictures, Over 610Mb.
❑ CD33 THE AMOS LIBRARY
Its the complete Amos PD Library on a CD.
❑ CD34 ASSASSINS GAMES
❑ CD35 QWICKFORMS
❑ CD36 SAAR 1-630/AMOK 1-97
❑ CD37 AMIGA TOOLS (EN+GER)
❑ CD38 MULTIMEDIA TOOLS 2
❑ CD39 IFF GRAPHICS 1 £14.99
❑ CD40 IFF GRAPHICS 2 £14.99
❑ CD41 RAYTRACER (2) £44.99
Phone for more information on this new CD
❑ CD42 W.SCIENCE CLIP ART £9.99
❑ CD43 W.SCIENCE FONTS £9.99
❑ CD44 SOUNDS TERRIFIC (2) £19.99

UTILITY DISKS

❑ ^ + V16 AQUARIUM
Turns your screen into an eyecatching Fish tank.
❑ ^ + V298 NORTHC v1.3
Complete C language with all files needed. (2)
❑ ^ + V301 EYE OF BEHOLDER
Book with Maps, Strategy & Solution.
❑ ^ + V490 MESSY SID v2.0
Reads MS-Dos disks, Transfer any text files to & from an IBM PC, ie PC to Amiga
❑ ^ + V523 DICE C COMPILER
Matthew Dillons full featured powerful C compiler & environment system. Complete Language (2)
❑ ^ + V536 CATALOGUES
A collection of utilities used to Catalog all your disks/Videos/records and audio tape collections (2)
❑ ^ + V575 HOME BUSINESS
Based on word processing, Data Management, Spreadsheets, Accounts & Printing. (6)
❑ ^ + V662 DCOPY v3.1 PRO
You can select the speed of the disk drive, Copy modes, Dos, Workcopy, Nd & safecopy
❑ ^ + V685 ASTRO ASTROLOGY
(v3.5c) Best Astrology program on the Amiga
❑ ^ + V719 FREECOPY v1.8
Removes protected games copy protection so that the user can install them on HD
❑ ^ + F691 PROC MANUAL v3.0
Is the largest collection of utilities, documents & examples for C. It consists of six manuals, with over 40 chapters (5)
❑ ^ + V783 PROGR. TOOLBOX
Many programs to help in your development efforts (mon C but some in basic).
❑ ^ + V784 AREXX PROGS
Selection of programs & finished examples (2)
❑ ^ + V786 PASCAL
Everything needed to program in Pascal.
❑ ^ + V787 PROGR. TOOLS
GadTools to design your user interface to your own programs using all of DOS 2.0+
❑ ^ + V794 GRINDER
Complete graphic conversion package that supports GIF, JPeg, Atari St, PCX, Targa, TIFF, Ham-E and IFF Formats
❑ ^ + V811 ELECTROCAD
(v1.42) Electronics drawing Programs.
❑ ! - V817 A500P EMULATOR
As it sounds will let v1.3 / v1.2 owners run WB v2.x+ software WITH-OUT any need to purchase the Workbench v2.x chips.
❑ ^ + V821 SNOOPDOS v1.5
Monitors Doscalls to see what library, devices, fonts are required if a program won't load
❑ ^ + V827 REPAIR-IT 2
NewZap v3.3, Sector file editor. FIXDISK v1.2, Recover as much as possible from defective disk
❑ ^ + V841 MODULA-2
Contains modula-2 language on the Amiga.
❑ ^ + V888 TRONI CAD v1.36
its the best Computer Aided Design program with excellent power functions for all users.
❑ ^ + V899 BACK-IT UP
Newly updated disk which contains ABackup v4.03 A Powerful backup utility that may be used for Hard Drive backup and File Archiving. it also contains SysInfo v3.23 + BackUp v1.4x
❑ ^ + V928 LITTLE OFFICE
Has a Word Processor and others programs to aid a small business or company.
❑ ^ + V942 SCREEN BLANKERS
A disk packed with screen blankers. Includes the Twilight Zone blanker along with 10 others
❑ ^ + V949 TESTS
Contains all of the classic speed tests and system checks we could find. Includes CPU Speed and system diagnostic tool
❑ ^ + V951 PROTECTION
is a collection of utilities aimed to protect your data and autobooting of HDs & Documents.
❑ ^ * V962 SUPER KILLERS v5.5
The latest Virus Killers like BootX, Virus Checker v6.41 and the new release of VirusZ II v1.3 kill those's nasty trojans & virus's. (2)
❑ ^ + V979 NCOMM v3.2k
Is a comm-unications program based on Comm v1.34 with lots of very nice enhancements
❑ ^ * V980 KICK v1.4
Will down grade your A500+, A600 or AGA machines to run all that old software that would NOT normaly work. Turns them into a KS 1.3
❑ ^ * V1017 POST v1.86
An excellent Postscript interpreter for the Amiga which implements the full Adobe language (3)
❑ ^ ^ V1021 (AGA) SCREENS
Enhance your Workbench disks with backgrounds like these's. All pictures in full AGA colour.
❑ ^ + V1022 LITTLE TRAVELLER
Shows a world map, You can select any country for travel information, Zooms up another map with detail.
❑ ^ * V1025 TERM v4.0
Communications program with XPR transfer, point-click, auto upload/download, VT102/VT-220, Ansi emulation, powerfull phone book (3)
❑ ^ ^ V1037 (AGA) WB HACKS
An excellent collection of Utilities & Hacks
❑ ^ + V1039 HARD DISK INSTALL
If you need to install your A1200 HD then you need this set of disks which can do a low-level format and then install WB 3.0 (2)
❑ ^ + V1041 DIGITAIL B.BOARD
Full featured digitail circuit simulator
❑ ^ * V1043 SUPER DARK v2.04
A screen blanker like After Dark from the MAC
❑ ^ + V1044 FANCY PRINTING
Banner, Graph Paper v1.2 and Disk Print v3.59.
❑ ^ + V1051 EASY CALC PLUS
A spread sheet designed to be both easy to use and fast. Built in excellent help system.
❑ ^ + V1054 ADVANCED UTLS 2
CDisk doubles the capacity of your D on the fly with compressions. Disk Optimizer, SCSI Mount
❑ ^ * V1055 PARBENCH
Software to hookup 2 Amiga's or CDTV's.
❑ ^ + V1056 DEVELOPER
The official Commodore developers Kit for the Amiga, Amiga Guide & install utilities.
❑ ^ + V1060 BOARD DESIGN
Includes mCAD v1.26 and several terrific routines for the electronic enthusiast.
❑ ^ + V1069 PRINTER DRIVERS
Desk-jet 550c, 500, 500c, Ricoh HP1200, Canon BJ300, 130, LPB, 10e, PJ1080a HP Paintjet.
❑ ^ ^ V1070 (AGA) UTLs 2
[illegible]
❑ ^ ^ V1074 (AGA) UTLs 3
Collection of AGA Based utilities. Includes Kill AGA [illegible]
❑ ^ + V1079 KEYBOARD TRAINER
Best Public Domain Typing Tutor.
❑ ^ + V1091 ASTRONOMY v2.1
Calculates information about the Sun, Moon, Planets and Constellations.
❑ ^ + V1092 PARNET SET-UP
A two way network file system between two parallel ports, establish via two amigas. (2)
❑ ^ + V1095 THE DEGRADERS
If you have trouble running software on an A1200 or A4000/030/040 give this disk a try it will emulate the basic 1.3 rom better that any other software on the Amiga at present.
❑ ^ + V1104 COLOURED ICONS
Transform your icons into colourful well presented works of art with this database of excellent icons
❑ ^ + V1109 STAR VIEW
A program to show graphically the positions of the stars and planets from any point on Earth.
❑ ^ + V1110 FORCAST v2.01b
Is a Horse Racing prediction program which uses statistical analysis of Major factors. (2)
❑ ^ + V1114 PRINT LABELs
DocDump2.1, Envelope Print v1.2, Inlay Maker v1.4, MCmaster v1.1, Banner Press, Label Print
❑ ^ + V1129 RED DRAWF TRIVIA
The ultimate Quiz and answers game.
❑ ^ + V1134 TOOLMANAGER v2.1
Includes the ability to add menus to your Tools menu, add WB icons or Windows. (2)
❑ ^ + V1136 DISKSALV 2
is a disk structure, file repair come salvage or undelete util. HDClick, is a hard drive menu.
❑ ^ ^ V1137 (AGA) UTLs 4
Test, BBlank, CheckAGA, CycleToMenu, Doubles, Force VGA, GIF Datatype, PKLudge, PPShow, Read24, ViewTek and Verlud
❑ ^ ^ V1138 (AGA) UTLs 5
Degrade, Dev-Ray, AmigaToDo, Card-Mem, Last, Palette, Promotor, RemTagMem.
❑ ^ ^ V1139 (AGA) UTLs 6
NA09 Patch, AlertTimer, Bestid, Chunks, Ham8JPEG, NewPOP, NTSC4NTSC, PatchPointer, Plasma PCX & Screen Mode changer.
❑ ^ + V1140 FORECAST v1.2
This is the latest and most upto date football results prediction program. New instructions (2)
❑ ^ + V1144 GRAPHICS
JPEG files, DIPPEG Gui, Make Anim7, AGA Anim playback, Anim-5 [illegible]
❑ ^ + V1156 VIDEO TITLER
Can you generate professional looking TV titles and credits for you own videos. Well you can with this, It has outstanding abilities.
❑ ^ + V1161 GOALKEEPER v1.0
Computer soccer administration program, Create your own Mini Football leagues upto eight teams.
❑ ^ ^ V1164 (AGA) A1200 FIX DISK
Contains all what you would need for getting disks to work on your new A1200 computer.
❑ ^ + V1178 KS 3 EMULATOR
This disk is a multi kickstart selection utility disk. You can select Kickstart 1.3 (34.005) Kickstart machine (as it is) Kickstart 3.0
❑ ^ + V1179 FILE-O-FAX
Designed for you to work at your own leisure without worrying about forgetting those important meetings, or names, addresses, tel Number's ect.
❑ ^ + V1184 AMIGA DIARY
Is a mouse driven diary capable of storing all person events and is the solution to those forgotten birthdays, missed appointments
❑ ^ + V1185 GENIE
Excellent Genealogical database program
❑ ^ + V1196 DESKTOP VIDEO
Is a disk with making and editing your very own video master pieces. Excellent software
❑ ^ + V1200 MAGIC WB
Is a selection of icons or items to enhance your Workbench screen and environments.
❑ ^ + V1207 OCTASTUFF
A new collection of utilities come samples come modules for use with the famous OctaMED
❑ ^ + V1208 OCTAROCK
Selection of rock orientated modules & samples.
❑ ^ + V1209 GNU C++ COMPILER
Requires: HD 6Mb+, Disks consists of the latest version of the GCC environment, The compiler, driver, assembler, linker, header files, inline code generation of libraries. (3)
❑ ^ + V1213 PROGRAMMING
Contains for the Programming languages like, Ace, AmigaE, AmigaEdo, SBProlog, BCPL4AM, EGUI, Pascal and others (3)
❑ ^ + V1219 THE AREXX GUIDE
Full Amiga Guide document to teach you Arexx!! Tip filled with easy cross references
❑ ^ ^ V1221 (AGA) BLANKER
BlitzBlanker has 14 different blankers all ready to show off your AGA machine.
❑ ^ + V1222 PANASONIC STUDIO
Special printer Preferences editor and driver system for all Panasonic 9 & 24 pin printers.
❑ ^ + V1223 CANON STUDIO 2
Printer Preferences editor and driver system for 800&800, LBP4-1, BJ 300, BJ10-130.
❑ ^ + V1227 GADTOOLS
Contains a collection of standard libraries intended to provide programmers with new GadTools.
❑ ^ ^ V1229 (AGA) MAIN ACTOR
(v1.16) A modular anim package with many features, IFF-Anim 5/7/8, IFF AnimBrush, PCX, playing from HD or in a window. (2)
❑ ^ + V1236 INVOICE PRINTER
Will print invoices onto your letterheads. Much sort after. Ideally suitable small business.
❑ ^ + V1242 RE-ORG v3.11
is a fast shareware disk optimizer for AmigaDOS.
❑ ^ + V1243 IMAGE 2.0 OBJS
Volumes 4 to 7 packed to bursting point of Images for use with the amazing program Image. (4)
❑ ^ + V1247 TEXTURE MAPS
in 320x200 JPEG format for use with any rendering programs, textures like Organic, Miscellaneous, Stone, Wood etc. (3)
❑ ^ + V1250 SOLDERING
Contains many useful tools for drawing good quality circuit diagrams, and also verso-board (strip board)/solder board lay-outs. complete system.
❑ ^ + V1265 DYNAMIC SKIES
A big toolbox for astronomy that has, for an ultimate goal, to answer with speed any question that may arise on celestial objects. You can even animate Jupiter's path across the sky.
❑ ^ + V1269 OCTAMED TUTOR
A simple guide to using the basics of OctaMED music program. From OctaMED 3.x upwards.
❑ ^ + V1273 AMICDROM v1.7
A CD-Rom disk filing system for the Amiga. It supports the ISO-9660 standard and will mount the drive as a dos device. You can even access files and directories on a CD.
❑ ^ + V1277 STAR STUDIO
Printer driver for controlling any printer.
❑ ^ + V1278 MAIL-O-DEX
An excellent way to keep names, addresses, Phone numbers, ect & then print them out.
❑ ^ + V1279 PRINT-A-CARD
Want to print a business card or any other type of card then this is the software for you.
❑ ^ + V1280 DIVIDEND WINNER
& PERM CHECK, Is a pools prediction aid which will advise which numbers to enter on your coupon based on sequence prediction.
❑ ^ + V1282 FOOTY v1.4
Is a dedicated football database, sit back in your favourite chair with your mouse-mat on your lap & keep track of whats happening in the leagues.
❑ ^ + V1286 PRINTER DRIVERS
Now also contains the program called sid for easy installation of the Printer Drivers.
❑ ^ + V1302 XFH-HANDLER v1.34
Is a DOS handler which uses xpkmaster library to provide transparent access to compressed files in a given directory or partition. All compression/decompression is done automatically by the handler when files
❑ ^ + V1303 SCALA PICTURES
Pictures in 736x580 16 colour format for use with the Program Scala. Theres about 15 pics in total and are very sharp indeed. (2)
❑ ^ + V1305 VIRUS WORKSHOP
(v3.8) Was produced to prevent all of the viruses around. Takes over where BootX left off.
❑ ^ * V1307 NETWORKING (3)
Contains utilities to help aid in Networking your Amigas like AmigaNOS, DNet, Par/SerNet, also contains various update devices and libs.
❑ ^ + V1310 GUIDES
Contains AGA Guide, which gives full Amiga Guide information and Libs Guide is a Guide to the Amiga Libraries, find almost every Library.
❑ ^ + V1311 CD ROM
Contains a selection of CD Rom related utilities like CDTVPlayer v2.2, PlayCDDA, ReadCDTV.
❑ ^ + V1313 GLBANKER v2.7
Is a complete modular screen blanker package designed with DOS 2.04 or better in Mind. 14 Different Blankers and a message system.
❑ ^ ^ V1316 (AGA) SWERVE
Is a selection of images for use as backgrounds all are in maximum oversan for best results.
❑ ^ + V1319 MAXIFLE
Enable you to take complete control over your finances. SPEDWIZE is a tool to assist you in maximising your return from your wagering.
❑ ^ + V1321 EDWORD PRO v4.1
Text language editor or Word program for the Amiga with over 100 features. By M Reddy
❑ ^ + V1326 COMMANDS & LIBS
Over 100 commands that fit in the c directory, and over 20 libraries will spice up your disks.
❑ ^ ^ V1330 (AGA) COLLECTION
AGA mousecode, IFF library convert, Sprite Converter, ColourConvert, PPShow, Viewtek
❑ ^ ^ V1335 (AGA) LIBS & TOOLS
Contains 17 Library files with over 80 Commands, all are right up to date and just waiting for you.
❑ ^ + V1336 BBC EMULATOR
Contains special commands to allow existing files to be transferred from a BBC with DFS by means of a cable. BBC/RS423 port to AmigaRS232
❑ ^ + V1354 FIVE STAR v1.0
A powerful prediction tool for LOTTO, POOLS, SWEEP, DIGIT and HORSES. (2)
❑ ^ + V1355 MPMASTER v1.2
A useful MIDI program that enables to transmit/receive samples via MIDI between the Amiga and any MIDI device. Has a easy workbench interface.
❑ ^ + V1356 NOERRORS v1.3
Main function is to be able to play back disk errors from floppy disks and hard disks, so those disks can then be used without showing read/write errors.
❑ ^ + V1357 CITIZEN MANAGER
Superb prints that, have been tailored to suit the Citizen range of printers
❑ ^ + V1358 10 OUT OF 10 MATHS
is a suite of six educational games designed to help children getting to grips with Specific topics.
❑ ^ + V1359 EPU v1.4
Double your hard drive capacity by installing EPU. After installing EPU to any Device (HardDisk, Floppy, Rad etc) every file which will be written to the device will be compressed and when any compressed file is read it will be automatically decompressed.
❑ ^ + V1360 WB 2.0 TUTORIAL
If you are new to the Amiga - WELCOME! There is a lot more options open to you than just playing games. Breaks down the makings of Workbench & make them more understandable to the user.
❑ ^ ^ V1361 (AGA) 16-COL ICONS
These icons were beautifully drawn by Roger McVey, and I must add that the originals are the best icons I have seen on any system.
❑ ^ + V1362 CHECKER TOOLBOX
Incredible Amiga diagnosis program. Runs self test on all chips, all the ports and the disk drive! All your hardware is tested and displayed in graphical information. Every Amiga owner should have a copy! Find out what is wrong with your Amiga and get the repairers to get it fixed. It may save you a bob or two!
❑ ^ + V1363 AD&D ASSISTANT
play-time dungeon master's assistant and CHARGEN.GUIDE v1.0
❑ ^ + V1367 CHEQUE-MATE! v1.0
Will help you control your personal finances. Enter details about cheques, salary, direct debits.
❑ ^ + V1369 ENCRYP ALGORITHM
The Rivest-Shamir-Adleman encryption algorithm is one of several recently developed techniques for encryption which permit security sources of encryption within reach of the home computer user. Non-AGA V1368
❑ ^ ^ V1373 (AGA) SYS FIX DISK II
utilities to reclaim lost hard drives, files and check-sum errors, software like AGAFixes, ForceVGA, KillVGA, RunLame, RunPAL v1.1, ScreenModeChanger and Startup
❑ ^ + V1384 HOW TO CODE IN C
Covers Debugging, Intuition & Grafik, Kodibiblioek, Tips, Tricks, AmiopaAsm Franc, Deinstitution, Workbench-start, DMAc, GadToolBox + Power Source. (2)
❑ ^ + V1387 PICK OF THE BUNCH
A selection of 19 wicked modules from Noodles.
❑ ^ + V1393 STEREOSCOPIC v2.4
is a simple package that allows you to create 3D Stereograms. Use any background.
❑ ^ + V1394 CD-READER v1.1
is based around the parnet networking system and uses the standard parnet cable if you do not have one you can send one for £9.99.
❑ ^ ^ V1395 (AGA) JPM PICTURES
These pics were ported over from the pc by j.p.m. The disks were supplied by t.b.c. (5)
❑ ^ + V1400 3D STEROGRAM
3dPicture Show, [illegible] Magic eye images.
❑ ^ ^ V1401 (AGA) GRAPHICS
Contains AGA Images, [illegible] Paint.256 [illegible] Chrome2, Flamges, [illegible] Milkbottle, [illegible] Wraps.
❑ ^ + V1404 DMS v2.03
The Device Master system will compatch a complete disk to a single file on your hard drive. Excellent for backing up software disks.
❑ ^ + V1405 VIRTUAL UTILS
Contains five utilities containing everything needed for any Amiga user to make virtual memory from their hard drive. The Amiga is fooled into thinking it has massive amounts of RAM when really it only has a small amount.
❑ ^ ^ V1406 (AGA) VIDEO TRAKER
Can be used to create stunning demos, intros or videos as they are called by the Author. The program takes IFF scenes a animation, etc and assigns them to particular parts of the sound module you choose. It can make effects happen where ever certain samples are played.
❑ ^ + V1407 SONIC DRUM KIT v2.0
You can create your very own drum scores using this fun program. Select from percussion instruments and you'll have a score ready in minutes
❑ ^ + V1416 EYE OF THE BEHOLDER
Utilities like end of level game file, Editor, Special quests explanation, Character Editor, Eye of the Beholder Solution.
❑ ^ + V1417 BANNER V1.5
A smart character rendering utility for - surprise - banners. SNOOPY v2.0 Enables you to monitor library functions called by any library you wish.
❑ ^ + V1418 VIDEO TEST SYSTEM
Is a collection of 20 test patterns (displayable with any IFF animation viewer) that can be used to evaluate monitors, TV sets, VCRs, and other NTSC video equipment.
❑ ^ + V1420 SIGNITUR CREATOR
The Deluxe Signiture and Cool of Arms Creator. You get a selection of fonts for use on your signiture.
❑ ^ + V1422 BANK MANAGER
The trouble with statements is that they only tell you what you have spent after its gone.
❑ ^ + V1423 TELETEXT V1.2
This project makes it possible to view Teletext (also know as Teleteksl, Videotext, Ceefax, Skytext, Supertext etc.) on your Amiga. It is suitable for any PAL Amiga.
❑ ^ + V1424 PROGR. DESIGNER
Was written to make designing Intuition interfaces for your programs easier and quicker.
❑ ^ + V1425 IMAGINE IMAGES
All the slides were created by craig collins using imagine in various incarnations. The text slides are 640 x 512 16 colour hires laced and the rest are 352 x 566 ham lores laced. (2)
❑ ^ + V1428 FOOTBALL LEAGUE
Select from a list of all the players and then send in your details to play in a play-by-mail game with other people.
❑ ^ + V1430 N.D.U.K V37 (4)
Programming Tools, Native Developer Update Kit that can be licensed for separate distribution. Includes the fd files, libraries, startups, C include files, and much.
❑ ^ + V1435 GAME WARPER
This program is a utility which provides hacks for 10s of the most favorite games and a special facility for creating customised pokes into games. This utility requires an Amiga with 020 (or better) processor and at least 2Mb of RAM. By D.C.Taylor 020 version
❑ ^ + V1436 BANK V1.0
It is used to easily manage accounts. This software holds numerous options which are detailed in the documentation (an ASCII format and an AmigaGuide format). It is compatible from 1.2 to 3.0 systems.
❑ ^ + V1437 FOOTBALL ICONS
Icons to found on this disk are: All the teams at this years WorldCup Finals plus a whole lost of loosers who didn't make it including Scotalnd, England, Wales & Northern ireland, Plus the entire Scottish and English Premier Leagues plus top european league sides plus four drawers specifically for Rangers, Manchester Utd, Celtic and Newcaster Utd fans crammed full with icons.
❑ ^ + V1438 WB 3.0 SCREENS II
Enhance your workbench disks backgrounds with theses nice full colour pictures. Can be used as backdrops for you workbench.
❑ ^ + V1439 AMIGADOS REFER GUIDE V1.0
The first and only Amiga Dos reference Guide on the Amiga range hits the computer disk.
❑ ^ + V1440 DATAMASTER
This database has many good features including a maximum of 99999 records in one database and up tp 256 fields in one record. There are extensive searching facilities and printing possibilities. Very good.
❑ ^ + V1442 ROME [GCSE LEVEL]
This disk is aimed at those at school or anyone else studing ancient Rome around 300 AD. Lots of information. Good educational tool.
❑ ^ * V1443 HCE V1.0 (2)
C Compiler envirenment for the Amiga. By Detlef Wuerkner modifed Compiler and Editor source codes so as to be able to combine the two and make a single program, 'HCE'. By Jason Petty.
❑ ^+ V1445 SPK & SPELL MATHS
An educational quiz game with speech. SPELLING, Animal Words, Colour Words, Dates and Days, People and Jobs and more. MATHS, Maths Practice, Get other Maths Questions, Set level etc. Ages 4-7.
❑ ^ + V1446 APLUSPLUS V1.01
The A++ Library is a library written in C++ that consists of classes assigned to the task of encapsulating the Amiga« system software. Its aim is to provide a stable and effective method of programming the Amiga. (3)
❑ ^ + V1462 AMIGA FAX V1.4
Is a software package that, in combination with a FaxModem, allows you to send and receive facsimile information from your Amiga computer. Received faxes can be viewed, printed, forwarded to other fax machines, and saved as ILBM files which can then be accessed using many standard Amiga programs.
❑ ^ + V1447 AWARD CONSTRUCT
A very handy tool for creating your very own awards and certificates. There are many styles, fonts and graphics to choose from.
❑ ^ ^ V1448 GAMES HD INSTALL
Provides you with the software needed to install certain games onto your A1200. The games that this disk can install are BodyBlows, Goal, Lemmings 2, Superfrog, and Walker. Could be very usefull.
❑ ^ ^ V1451 (AGA) GATHERING 1994 GRAPHICS PACK 1-6
A truely excellent set of AGA pictures. The pictures are displayed in a slideshow and the artwork is exceptionally good. (6)
❑ ^ + V1457 FANATICS GUIDE TO COMPUTERS (2)
This is a very long and amusing set of pencil drawn cartoons which follow the theme of computer fanatics and the problems they encounter.

GAME DISKS

❑ ^ + 1060 STAR TREK: TNG
This is a stratergy based Star Trek in which you control the Enterprice
❑ ^ + 1081 ULT STAR TREK
This is probley the most famious of the games here with great graphics and sound.
❑ ! - 1073 TETRIS ORIGINAL
This is the closest game to the original tetris
❑ ^ ^ 3040 TETRIS (AGA)
If you like tetris, you need this disk.
❑ ^ + 3075 18 HOLE GOLF
Fully selectable speed and power functions com-bined with surpub graphics and sound. (2)
❑ ^ * 3287 ROAD TO HELL [2Mb]
Is an over-head view driving game like HotRod. Theres a helping extra which can be bought from the shop like types, Engines, Rockets etc
❑ ^ + 3310 STARBASE 13
Is a graphical adv simular in style to monkey island & Operation Stealth. A brilliant game (2)
❑ ^ + 3370 DIGITIAL TETRIS
Is a 1 or two player Tetris game with neat graphics
❑ ^ + 3411 KINGDOMS ~ WAR
This is a 1 to 4 player Risk type game with neat and colourful graphics and presentation.
❑ ^ + 3414 CONQ & DOMINATE
Strategy war game in which you can battle with troops, Tanks, Guns, Planes, Bombers, Battle ships. Replace ammo, trains, tankers, etc
❑ ^ + 3434 MR MEN OLYMPICS
Heres a fast action joystick waggling game for all true Olpmpians or just crazzed Mr Men. (2)
❑ ^ ^ 3436 MOTOROLA INVAIDA
Its just another excellent AGA very large graphics space invaider type game. (2)
❑ ^ ^ 3454 (AGA) KLODIKE
Fancy a game of Klodike with AGA graphics. (3)
❑ ^ + 3465 ROBOULDIX
Is a action puzzle game with 32 colour graphics, over 500 different objects, and is a variant on the most excellent arcade classic BoulderDash.
❑ ^ * 3619 GNU CHESS 4.0
Is contains a nice graphical user interface (menus, use mouse to move pieces etc.) The abilities of this program over that others are GNU Chess is a much stronger chess playing program.
❑ ^ + 3761 COLONALIA QUEST
Is the best strategy world conquest and domination computer board game on the Amiga
❑ ^ + 3766 SMASHING TETRIS
Another tetris variant game with excellent colourly exciting graphics.
❑ ^ + 3803 A DAY AT THE RACES
In which you can run a horse racing stable with a selection of options. Run a stable of horses.
❑ ^ ^ 3804 (AGA) MEGABALL
The best Amiga bat & bat game ever. New Bats, bricks, sounds extra levels.
❑ ^ + 3814 HIGH OCTANE!
Stunner of a game in the vain of HotRod! You get an overhead view of the race course.
❑ ^ ^ 3819 (AGA) TO THE DEATH
Just has to be purchased because its brilliant, The Best Karate type game around. Select various characters and special moves.
❑ ^ + 3820 DOG FIGHT
BiPlane but with better graphics, sounds, extra long screen sizes, split screen play.
❑ ^ + 3838 TANK COMBAT
The excellent VCS game called Combat, only tart-ed up a bit and with different gameplay variations.
❑ ^ ^ 3839 GEORGE GALAXO
AGA platform. You control a beach bum with a machine gun and must fend off all kinds of enemies
❑ ^ + 3841 KRILLIAN INCIDENT
Take control of a federation starship & travel the known galaxies defending outposts from certain factions of the race called the Krill. This game is in a way similar to games such as Elite and Epic.
❑ ^ + 3842 MR.BROWN STONE
This is an arcade puzzle game in which you have to move a cave man (Mr.Brown Stone) around various different types of caves.
❑ ^ + 3844 MOOSE DRIVE
Driving simulator that is shown isometrically on the screen. cars are all three dimensional. Good game in which you can not only race against the ever improving computer cars but also customise your car and purchase new parts.
❑ ^ + 3846 TANX 'N' STUFF
The screen is divided into four and then each player drives his or her tank around the countryside in search for the other three tanks which must be destroyed.
❑ ^ + 3848 PARADROID 64
Take remote control of a robot and try to complete a massive mission in this arcade shoot'em up.
❑ ^ + 3849 QUANTUM
Collect as many extra power ups, lives etc.. before continuing to find the exit & progressing to the next of many challenging, large maze type levels.
❑ ^ + 3850 RAGS TO RICHES
You must try to build hotels in any of the four countries on the board. Those being: Spain, Africa, England and America. The winner is the player who comes out with a balance of over ten million.
❑ ^ + 3851 BLITZ
Jet fighter in this horizontally scrolling shoot'em up. You must take on numerous and varying types of enemy aircraft whilst trying not to be shot down and to keep your score as high as possible.
❑ ^ + 3852 FANTASY PROJECT
A tool for creating your own graphic/text adv. Includes a ready made game which can be played.
❑ ^ + 3853 TROOPER
Shoot'em up in which you must fend off an infinite supply of enemy attack craft which, if allowed close enough, will open fire on you. Good graphics.
❑ ^ ^ 3864 (AGA) MISSILES
You must defend your city of Xenon in this futuristic nuclear war game. First purchase all the weapons and defences that you need, then you have to shoot down the waves of enemy missiles which come in all shapes and sizes. Superb graphics & sound. (2)
❑ ^ + 3868 X-BALES
is a puzzle game in which you must build a circuits to steer both balls into the protobox. Both dynamic & static objects to steer the balls in different ways.
❑ ^ + 3874 ONSLAUGHT v1.0
is a space invaders type game in which you can move left and right and must shoot at waves or Onslaughts of alien attack ships etc.
❑ ^ ^ 3885 IMPERATOR
A strategy game for one player in which you must conquer the world. Contend with barbarians, plagues, rival empires and your own commanders.
❑ ^ + 3897 TASKFORCE
is in fact quite a complex, strategic war game in which you control a taskforce of five men.
❑ ^ + 3900 DELUXE GALAGA
is a space invaders type shoot'em up with very good graphics and sound. Must fight of waves of aliens & collect different power ups as you go.
❑ ^ + 3902 GALAXY BLAST (K)
Control an alien vehicle & skim over the planets surface attempting to blast away all enemies whilst trying to free prisoners who are kept captive there.
❑ ^ + 3904 SOLAR LORDS
An excellent war gaming game with loads of features like, personal rating, income per turn, credits, military power, luck rating, strategic power, science rating, capital ship status, etc.
❑ ^ + 3908 RAISE THE TITANIC
You must manouvre your sub marine around the inside of the ship in an attempt to raise her by shooting out certain points inside.
❑ ^ + 3909 TOOLBOX
In this game you must move a teddy bear around his toybox in order to destroy all the bad toys by pushing toy blocks into them.
❑ ^ ^ 3914 (AGA) BEETLE
Platform puzzler in which you must manoeuvre the beetle around various levels collecting all kings of fruits and other power ups.
❑ ^ + 3915 STEEL DEVILS (K)
This game is played with a minimum of two players. The idea of the game is to destroy your opponents within the realms of various different levels. Different weapons can be collected as well as other power ups.
❑ ^ + 3918 STEWARDS ENQUIRY
Ever played one of those horse racing games on an old 8 bit machine. Well this is just like those. Up to eight players can bet their money on horses which race before your very eyes.
❑ ^ + 3919 MINESWEEPER
A classic puzzle game often found on Windows. You must uncover squares without hitting mines and try to work out the where abouts of the mines and marking them.
❑ ^ + 3920 TIMELESS EMPIRE
A text adventure in which you can vertually decide the result yourself.
❑ ^ + 3930 CAFFEINE FREE
Shoot'em up has excellent grx & an addictive gameplay. You must take on various attack waves, which become increasingly difficult.
❑ ^ + 3931 THE OLMPIAD (2)
A cross between track and field and lemmings. You must take control of a lemming and guide him through many different events such as swimming, rowing and even chariot racing.
❑ ^ + 3933 GALAXY WARS
You must control a missile launcher in this game. First you need to position your launch pad so that you have a clear strip of space above you then you must launch the missile which you can then control by moving it from left to right or by firing the rocket boosters to speed it up.
❑ ^ + 3935 ARACHNID V1.1
Build a stack of cards in the same suit from King to Ace and remove the stack from the table to the stacks above. When all eight stacks have been built and removed.
❑ ^ + 3936 DEEPSPACE V1.6
Is an ansi/ascii text space role playing game. Includes mega enhancements from our original Aminet release and a few bug fixes. CYCLESII This Light Cycles game allows you to design the courses in any paint package.
❑ ^ + 3938 GLADIATOR V1.0
Arena combat wargame that runs in WB window. Strategy game, similar to a chit wargame or boardgame. You control 1 or more characters (which can be magic users or fighters) and the computer controls an opposing team.
❑ ^ + 3939 IMPERIAL V2.65
Oriental game in which you have to remove tiles from a layout (like Shanghai). Every game has a solution and there's a layout editor.
❑ ^ * 3940 DUALMAZE V1.3
Solve two mazes at the same time! Single player game using the dual playfield feature of the Amiga to provide a unique challenge. Scrolling graphics, music, and new mazes each time you play!.
❑ ^ + 3941 PLANET FALL
Great (and hard) Lunar Lander type game. Two levels of a great lunar lander type game, with nice sounds and fun action. Includes 68000/68020 and 68030 versions.
❑ ^ ^ 3942 PLANET FALL
Great (and hard) Lunar Lander game. 2 levels of a great lunar lander type game, with nice sounds and fun action.
❑ ^ * 3943 (AGA) YATZOOIE II
Is a throw the dice game like you have seen before but it is fast and supports AGA. Author Ken Winfield.
❑ ^ + 3944 MOONROCKS
Recent news reports indicate a famous dead rock star has been sighted on the moon. Your mission, if you choose to accept it, is to find the rock star and land near him.
❑ ^ * 3945 SPHERES OF INFLUENCE
Is a strategy game of galactic colonization (for one to eight players one of which must be human.) Hard drive installable. 1 Mb of CHIP
❑ ^+ 3946 MIND GAMES 4
Jim's Video Poker v1.0, Lazymines v1.0, Mastermind v1.6, MineSweeper, Montana v1.2, NineMen v1.6, SCS v1.0, Washer, Ying & Yang.
❑ ^ + 3947 FOOTBALL MANAGER
This is probably the best Football Manager game currently on the market. By Datasoft
❑ ^ + 3948 SENSITIVE
Your stuck on a board simular to a chess board but with squares missing. You have to Move around the board after passing over a sqaure it will dissapear!, You have to end on the end square to complete the level.
❑ ^ + 3949 INDUSTRIAL ESPIONAGE
Is a game for 1 - 4 players who each take on the role of a spy attempting to steal secrets from a company. Along the way you must search rooms, plant bombs, shoot guards / other spies and access computer terminals in order to complete your mission.
❑ ^ + 3950 SPLOGGY
An excellent platform game in the style of Super Mario World, Totally Brilliant recommened for all its nice colourful graphics and playability puts this game at the very top end of the public domain and shareware market.
❑ ^+ 3952 (AGA) KLONDIKE EXTRA CARDS 3-7 (5)
Contain Extra card sets for use with Klondike.
❑ ^^ 3958 (AGA) TETRIS DUEL
This tetris clone is for those of you with AGA machines only. The graphics are very good and so is the gameplay. There are a few extra features such as bombs and other things that drop down instead of the normal blocks.
❑ ^^ 3959 (AGA) KNOTTY
This AGA game involves the simple rearranging of a picture that has been divided up into thirty six sections. The graphics are very good and the game is quite tricky.
❑ ^+ 3960 ANDROID ARENA
You must move an android around each level shooting any enemies and avoiding any flames that might happen to be bursting from the floor boards.
❑ ^ + 3961 MORTON STRIKES BACK
colourfull cartoon platform game starring Morton. The game has very good graphics and scrolls very smoothly.
❑ ^+ 3962 INTENSE II
A shoot'em up in which you are one of a marine corps. You must shoot any aliens or other enemies that you might come across in this Alien Breed style game.
❑ ^ ^ 3963 (AGA) HOI PLATFORMER
Good cartoon platformer by Team Hoi. The graphics are excellent and the gameplay is good.
❑ ^ + 3964 SUPERLEAGUE 3
This is a utility for compiling and storing football results. It allows you to build up a league and or cup database easily and then allows easy access to all the information.
❑ ^ + 3967 ERIC SCHWARTZ MORPHY THE MAGIC MAN
This is Eric's latest addition which stars a little magician charactor who acts out a magic show that ends with an interesting little twist. (2Mb)
❑ ^ ^ 3968 ERIC SCHWARTZ MORPHY THE MAGIC MAN AGA
This AGA version has even better graphics but needs twice the memory. (4Mb)
❑ ^ + 3969 OVERLANDER
Moonbuggy. You take control of a moonbuggy and must navigate the planets surface whilst shooting both ground and air targets.
❑ ^ ^ 3971 (AGA) BACMAN
This game is an AGA pacman clone which uses the full 2 meg of your machine. Not very exiting, quite good graphics.
❑ ^ ^ 3972 (AGA) ZOMBIE APOCALYPSE 2
This is the sequal and it is better. With improved graphics and sound effects this game is even more gorey than it's origanal. The gameplay is operation wolf style and is full of blood.
❑ ^ + 3973 KNIGHTS
A very good new adventure type arcade game for two players. You are each a knight who is patrolling the dungeons. There are many items to collect and if you see each other you can have a fight. Excellent graphics and gameplay.
❑ ^+ 3974 BUCK TOOTH BOB'S JUNGLE ADVENTURE
This is a quite amusing platform shoot'em up. The idea is to blow as many birds and other jungle animals apart as possible with Bob's trusty double barralled shot gun!
❑ ^ + 3975 AUTOMOBILES
A cute little racing game which is a bit like skidmarks but on a very small scale. The game can be played with up to three players at once. Good graphics and loads of options like new tracks and different control methods. Great.
❑ ^ + 3976 PEEBEE
A very cutey little shoot'em up in which you are a bee. The game scrolls up screen through garden like levels in which you can shoot just about anything. Good graphics.
❑ ^ + 3977 Q-BIC
This is a very good clone of the game QBert. You need to colour all the squares of a pyramid in this puzzle game.
❑ ^ + 3978 SPACE TAXI
You must thrust your space taxi through space collecting passengers from various platforms and then dropping them off again at other platforms. The catch is that you have to control your undercarriage. Very addictive.
❑ ^ + AS159 DRIVING MANIACS
Best racing game ever seen on PD with solid 3d graphics including Scenery, Track and car details
❑ ^ + ASS176 SPORTS CHALLENG
is an athletics/sports game which includes the following sports; Swimming, Clay pigeon shooting, Gymnastics and Archerey, Diving, Target shooting, Sprinting
❑ ^ + ASS181 MUTANT PENGUIN
You control a penguin who must escape each level by pushing blocks of ice into the green blobs that are getting in your way.

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- Sleepless Utils 3 AGA
- Viewtek 2
- Ming-Shu Horoscope
- Music Database
- Graph Pro
- Pay Advice 4.0
- A2 Spell Checker
- A-Gene

UTILITIES

- Envelope Printer
- Octamed Tutor
- Virus Checker 6.41
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- Andys WB3.0 Utils
- Relokick 1.4
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- CG Fonts (5)
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- Vic-20 Emulator
- A64 Emulator (3)
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- Text Plus 5.1
- Fast Intro Maker

GAMES

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- Megaball AGA
- Starbase 13 (2)
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- Top Of The League
- Giger Tetris AGA
- High Octane (2)
- Road To Hell
- Klondike AGA (3)
- Raid 4
- Ork Attack

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- Dragon Tiles
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- Scorched Tanks
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PD Demo Zone

After this month's offerings, it has to be concluded that the Demo Zone just wouldn't be the Demo Zone if it had never existed. Or at least, that's what Steve McGill reckons...



DREAM TRIPPIN': The Digital team have come up with a gem of an intro, strong on visual and aural imagery. Given such an impressive start it's a shame that the rest of the demo doesn't live up to expectations.



MAX OVERDRIVE 2: Slick cuts and impressive technical events make Rage's demo a winner.



MAX OVERDRIVE 2: Information wants to be free. Who's going to stop it, eh?

One thing guaranteed to grab your attention in a demo is a natty intro. *Dream Trippin'* (Magnetic Fields), by a group called Digital, has just such a thing. Firstly, it assaults your eardrums and eyeballs with white noise static, then an On-Screen Display sound level adjustment bar appears and climbs up the scale toward max volume.

The static switches to a monochrome test card. A 1,000Hz tone pierces and resonates the old hammer, anvil and stirrup to intolerable levels. As the tone bores its way into your skull, another remote OSD floods the test card with colour. And then you're into the demo proper.

But after that promising start *Dream Trippin'* doesn't live up to your high expectations, which leaves you feeling a bit cheated. There's nothing here that hasn't already been seen elsewhere – an eclectic mix of gyrating spline curves, rotating cubes and 3D logos. You'll have guessed by now that *Dream Trippin'* doesn't score very highly in the entertainment or wow! factor stakes. It's probably best avoided.

I mentioned in *AF62* that I was looking forward to seeing the follow up to Rage's *Maximum Overdrive*. In case you need reminding, it featured a bunch of blokes driving about a Swedish town in a Volvo. Various logos and brand names were interspersed in close up throughout the unfolding video. Impressively, the demo lasted over four minutes. This was achieved by using the same shade of green, heavy pixelation and missing out every other scan line on the picture. Not very stylish or techie, but who cares? It makes it look grungy and undergroundy, so that's all right then.

Maximum Overdrive 2 (Club 1200) uses pretty much the same technique. Unfortunately, the picture is barely legible. This time though, the guys have refined their video technique, morphed their uncool Volvo into a Star Wars Imperial Cruiser and taken off into Darth Vader fantasy land. One of my main criticisms of the original was that the narrative of the video was a bit naive. Not so this time. It's slick, funny and tells a tale. And there are no more 20 second shots of the Commodore logo. Hurrah!

If you've read this month's video feature on page 24 and you're interested in trying out some of the ideas and effects for yourself, check out *Max Overdrive 2*. There's a lot to be learned in terms of cuts, pace, transitions and technique. A word of warning though. After the main video run, a naked girl cavorts around a room. I can't really tell you why, she's so out of place that it's embarrassing. Tsk, Tsk boys.

Seventh Heaven (Club 1200) is the first foray into demo land by the Maestro And Dillinger team. It's been strung together using *Videotracker* and it's not half bad with lots of sexy pics, powerful images, icons and logos that mostly cut to and inter-relate with the beat. The ubiquitous tunnel sequence is here – this time however, there are some novel little twists and turns. They don't last too long either, so that's forgivable. The



SEVENTH HEAVEN: With *Videotracker*, you too could be featured in these pages.



NO NAME: The Native Americans lived in and represented the freedom of the great plains. This could be an allegory of the freedom available in the Worldwide Web. If so, look out for the puritans from Europe. They'll try to stop you.



MAGNUM: The Magnum ad. I mean, really, it's just asking for it, isn't it?



MAGNUM: Culture Jam extraordinaire. Company brand logos are easy targets for a bit of hijacking.

downside is that the whole demo goes on three times longer than is healthy and constantly repeating images get boring no matter how powerful they are. I'll be looking forward to their next release though. Hopefully it'll be shorter.

Slideshows are slideshows are slideshows. Except when they happen to be the ***Magnum*** slideshow by Ultravision (Cynostic). This slideshow raised a laugh from most of the office. It's a satirical pastiche of the Walls Magnum ice cream ads. It features some poorish quality digitised HAM grabs and sound samples from the ads themselves. Each pic is accompanied by original dialogue from the ad and complemented with some Beavis And Butthead side commentary. The result is hilarious.

The devilish duo's comments are, as you might reasonably expect, less than complementary – let's face it, you'd be bitterly disappointed if Beavis And Butthead were anything other than crude, puerile and totally dismissive. For example, the first pic in the *Magnum* demo features a beautiful, smartly dressed young woman with a Magnum in her mouth.

"I'm in a world of my own. There's me and my Magnum. And that's it," she says in a sexy, seductive and sultry voice. Beavis And Butthead shoot the sophisticated atmosphere to pieces: "Gotta go dude. Gotta go and spank my monkey".

Magnum is highly-recommended tongue in cheek frolicsome frivolity. It earns this issue's *Amiga Format Culture Jammers Of The Month* award. View it yourself and try to beat it. If your effort is funny enough, you can rest assured that it'll get a mention in the pages of *AF*. Be warned though, profanity and sexual explicitness will go straight into the bin. And we'll tell your mum too. You have been warned.

The Polka Bros are a prolific coding team and if there's one thing that helps their demos grab your attention, it's the high quality of the soundtracks. But the aptly titled ***No Name*** (Online PD) suffers from some of the usual maladies associated with coder demos, so lots of swirly lines and texture-mapped images abound. They twist and turn, zoom in and out to an intensely manic tune. It may be clever coding, but none of it is particularly interesting.

Most of these images do nothing for me. They seem to be aimed at coders and people who are in awe of coders. There's a lot of talent behind these demos, nobody's denying that, so why don't the coders concentrate on trying to be entertaining and maybe just a little humorous rather than vying for the unofficial and rather tiresome title of Cleverest At Coding.

The Amiga is at a funny stage in its history at the moment. If the coders and anyone else with talent started producing titles with the verve, quality and pace of *Mina Omistan* or the humour and narrative of *Maximum Overdrive 2* (despite the unnecessary nude girl) then potential Amiga owners might just be convinced that they want a piece of the action.

Despite these reservations about some of the coders, the style and potential behind some of these demos is fantastic. If they started coming out in serious numbers, who knows, it might just entice somebody to reach into their wallet and buy an Amiga. The rest of us know that they'd be doing themselves a favour. The message is clear. Go for it, entice someone into the world of the Amiga. Today.



SEVENTH HEAVEN: Bold black and white always enhances an emotional statement.

TOP 10 DEMOS

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2. CCCP (AGA)
3. Fairlight Love (AGA)
4. No Name (AGA)
5. Gevalia (AGA)
6. It Can't Be Done (AGA)
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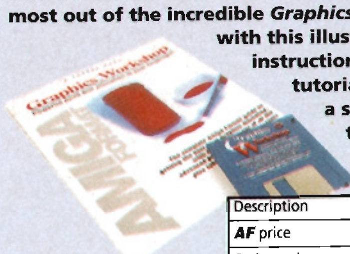


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GRAPHICS WORKSHOP MANUAL

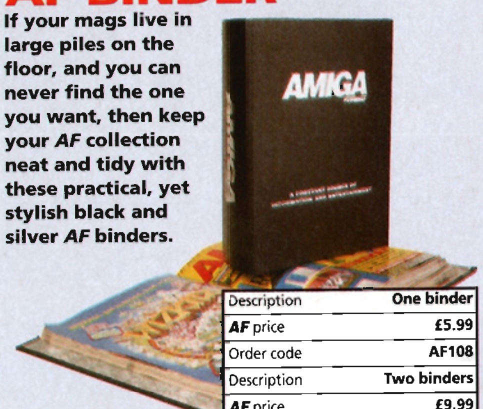
Graphics Workshop is a drawing package so special that, along with all the normal tools, you also get powerful extra utilities plus ANIM and Animbrush forms of animation. Get the most out of the incredible *Graphics Workshop* with this illustrated instruction book and tutorial guide (with a special tutorial disk).



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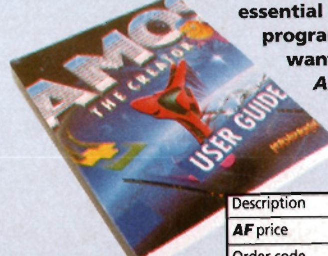
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TECHNOSOUND TURBO 2



Like the original *Technosound Turbo*, version two of this sampler from New Dimensions enables you to grab digitised sounds and sequence them into compositions. But it also features many improvements and new functions, including direct-to-hard disk recording, and a built-in tracker. The package contains a digitiser and a set of audio leads. When it was reviewed in *AF51*, *Technosound Turbo 2* scored a hefty 88 per cent!

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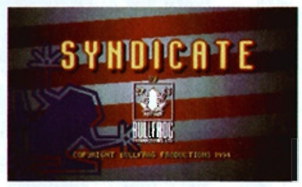
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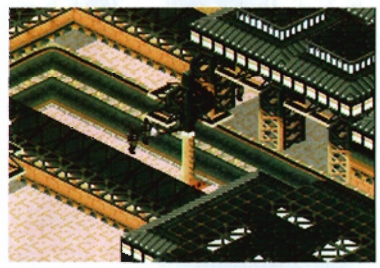
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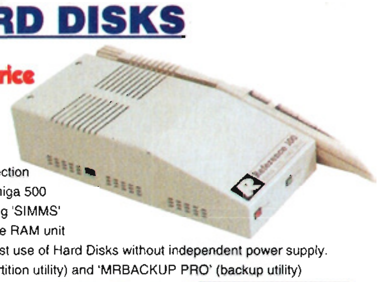
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Reference

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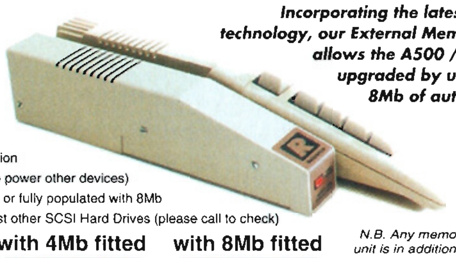
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AMIGA FORMAT Verdict 84%
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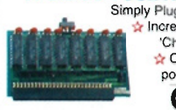
With our MEGABOARD, you can further expand your A500's memory to a *total of 2MB without* disposing of your existing 512K upgrade (must be 4 x RAM-chip type, or not exceeding 9cm in length).

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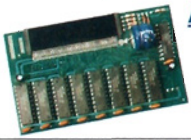


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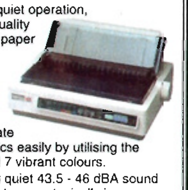
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You *can* improve software compatibility on your A500 Plus! By fitting our ROM switcher, you can alternate between the Kickstart 2 already resident and another version of Kickstart ROM chip, giving you the freedom of choice. Fitting is very simple indeed, and requires *no soldering* or special technical knowledge. Fitting allows two methods of switching; either by keyboard reset, or by an external toggle switch. **N.B. Kickstart ROM not supplied. A500 Revision 5 boards will require circuit modification.**



ONLY £14.99

Kickstart 1.3 ROM supplied separately	only £29.95
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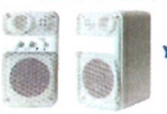


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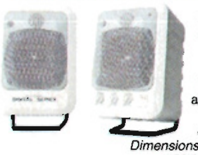
REALISE THE TRUE SOUND POTENTIAL OF YOUR AMIGA WITH THIS PAIR OF FULL RANGE ACTIVE SPEAKERS !

Your Amiga produces fine quality hi-fi stereo sound. Enjoy quality stereo sound reproduction *to the full* with this new design twin speaker system! Incorporates a built-in amplifier with separate adjustable volume controls for each speaker unit. *Speaker Dimensions 160x95x105mm (HxWxD)*

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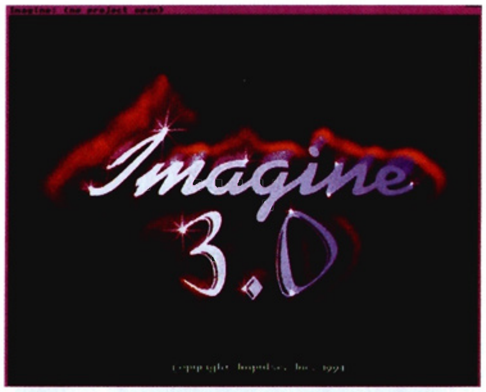
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All items are clearance lines or shop soiled/second hand stock. All carry a full 12 months warranty. Please contact our Evesham Branch for these products

WorkBENCH

A problem shared is a problem in Nick Veitch's in-tray. If you are baffled, bamboozled, bemused or bewildered by an Amiga-related worry then tell Nick all about it. Write to: Workbench, *Amiga Format*, 30 Monmouth Street, Bath, Avon BA1 2BW.



Imagine there's no memory... a lot of people haven't got enough RAM for *Imagine 3.0*.

BACK-UP BLUES

I had just purchased my Amiga when the December 1993 issue of *Amiga Format* with the *Imagine* Coverdisk came out, and because I was new to the Amiga's graphical capabilities (and am short on disks), I only felt it necessary to decompress the program and not the ready-made pictures of the textures.

I then copied my decompressed program on to your Coverdisk so that it would have a smart label and look good. Big mistake. I now use *Imagine* a lot so I would like to ask you these questions:

a) Can I send my Coverdisk back to you and have it re-copied with both the program and the demos? If not do you know where I can get it re-copied?

b) Is there any way I can create my own textures?

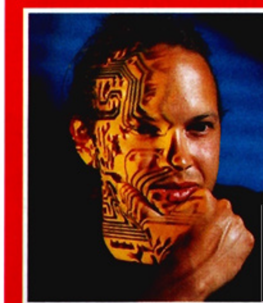
c) Could you give me the amounts of colours to get a glass effect on *Imagine*?

Jan King, Birkenhead, Wirral

Oh dear, that was a bit silly wasn't it? Every month we write loads of instructions and the poor art people have to fit them in to a small space. What makes that space even smaller is a large box that we include every month called Backing Up Your Disks where, in excruciating detail, we explain how to make a copy. I would suggest that you buy a back issue, but they are sold out. I will however

Continued overleaf ➡

IF YOU HAVE A QUERY...



Nick Veitch

At *Amiga Format* we aim to answer as many questions as possible, and hopefully to sort out all your problems. Of course there are always more questions than answers, so we have to prioritise queries according to the following factors:

- Frequency. If a lot of people seem to be having problems with their Supersonic KY3000 printers, then we will print one letter and the definitive answer, encompassing all the most frequently posed problems.
- Difficulty. If the problem is actually something which only someone with some insider technical knowledge would be able to solve, it is more likely to be answered in these pages than a problem which arises simply because you haven't read the necessary documentation.
- Impact. Quite simply, a question which involves you not being able to use your machine or some peripheral or software will be given priority over a difficulty which is little more than a slight inconvenience.

Unlike some magazines we won't just concentrate on the areas of expertise we are most familiar with, we will take on any problem (as long as there is an Amiga involved). As you will appreciate, we do get a lot of Workbench questions every month. If you want to get yours noticed, here are a few tips:

DO
- Be concise.
- Detail the actual problem as best as you can.
- Where applicable, describe the sequence of events that caused the problem.
- Give details of the equipment you are using (including which version of Workbench and which model of Amiga you have).
- Make sure your question is relevant and wouldn't be more easily solved by getting in touch with the dealer from whom you bought the goods.

DON'T
- Spend three pages telling us about your Aunt Mabel and only then explain your problem.
- Write in with questions such as 'I added a hard drive to my machine and it doesn't work. What can I do?' (Which machine? Which drive?)
- Send an SAE expecting a personal reply. The chances are extremely slim.

Please bear these points in mind and remember that we are trying our best to help you.

SIMMS, FPUS AND MEGAHERTZ

I own an unexpanded A1200, and want to get a Blizzard expansion and 8Mb SIMM. Please answer my questions:



It's not really confusing, it's just a Blizzard A1230-II. All the funny letters indicate different options.

1 What exactly is SIMM?

2 The White Knight advertisement in *AF62* describes the Blizzard 1230-11 as:
Blizzard 1230 -11 Turbo
With 40 MHZ 68EC030 - £225
50 MHz 68030 + MMU - £289
Special 50 MHz 68030 + 68882 - £399
Blizzard SCSI-II I/F for 1230-11 - £79
What does it all mean?

3 How come you said in your review the Blizzard is 32Mb and the ad doesn't?

F Inell, Hull

***1** A SIMM is a memory module. A while back all the hardware manufacturers decided it was more convenient to group a load of memory chips into a module card, rather than have people handling individual chips.*

SIMMs come in sizes of 1Mb, 2Mb, 4Mb, 8Mb, 16Mb and even 32Mb. Not all sizes work in any given SIMM socket, so you should check first before buying one.

***2** OK, this can be somewhat confusing. MHz stands for Megahertz, and indicates the speed at which the processor is working. For example, a 50MHz 68030 runs twice as fast as one clocked at 25MHz. This means that the Amiga becomes faster (although not necessarily twice as fast, as the custom chips won't be going any faster).*

An FPU is a Floating Point Unit or maths co-processor. This can speed up mathematically intensive tasks (like ray-tracing) dramatically. The usual FPU for an Amiga is the 68882.

An MMU is a Memory Management Unit. It's not required for the everyday running of the Amiga, so most Amigas (with the exception of some A4000s and A3000s), don't come with one as standard. The MMU is built into the processor, so you can't add one later. MMUs are useful for debugging software, running virtual memory systems and some emulators. Processors without MMUs are denoted thus: 68EC0x0.

The SCSI II (or more usually SCSI2) I/F (interface) is for connecting up SCSI2 devices such as super-fast hard drives.

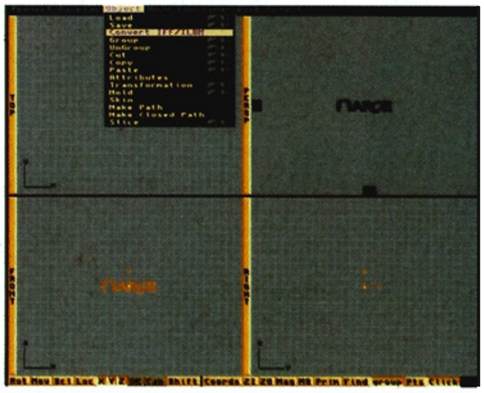
***3** I think you'll find that 32Mb is the most it can take, but not what it comes with.*

pass your request on to DisCopy, who may let you have another copy. Be more careful with it.

You can create your own textures but it is quite complicated. It is more like writing a little program. Does anyone else want to know how to make your own textures? Send a (nice) postcard to Workbench, labelled Textures Please. If enough of you write in I'll cover it next month.

Glass is easy. try the following:
COLOUR: Red0 Green0 Blue 80
REFLECT: red0 Green0 Blue 0
FILTER: red 150 Green 150 Blue 255
SPECULAR: Red 255 Green 255 Blue 255
DITHERING: 255
HARDNESS:255
ROUGHNESS:0
SHININESS: 20
INDEX OF REFRACTION: 1.4
That will give you glass with a slight tinge of blue.

THE RIGHT IMAGE



Convert IFF/ILBM is useful for converting clip art into objects, not for generating bitmaps.

Having purchased a RAM expansion for my A500+, I started using *Imagine*. The only problem I seem to have is that I cannot load any of my rendered images into *Deluxe Paint 4*, even though there is a convert IFF/ILBM in the objects section. So can *Imagine* convert them to IFF/ILBM or will I have to buy a conversion utility from the Public Domain or a commercial one such as *ADPro*?

David Byurd, Chaddesden, Derby

The convert IFF/ILBM option in *Imagine*, in the Detail Editor, is for converting IFFs into *Imagine* objects, not the other way around. If you are not able to view images in *DPaint*, then you are rendering the pictures in the wrong mode. The best displays you can get are in HAM mode, so choose that from the list of presets found in the rendering requester.

QUITE LIDERALLY...

Can you please, please, PLEASE tell me where I can get hold of a program called *Organised!*. It was written by Simon Kein using *AMOS* in 1992. I don't know who published it but I have rung nearly every computer shop in the world and nobody stocks it. Please help or my head will eventually explode!

Jason Amadongwool, Liverpool

It was released as licenceware and appeared on the cover of a far lesser Amiga magazine. To the best of my knowledge, it is no longer stocked by anyone. It is not PD, and the library that were handling it dropped it soon afterwards. If anyone does know of where to get hold of it, please write in and let me know, otherwise it might get a bit messy at Mr Amadongwool's house.

THE EYES HAVE IT

I have two burning questions which I hope you can answer. I own a 6Mb A1200 with a 40Mb hard drive.

1) My eyes are hurting. I have been staring at the interlaced void on my television for five years and now I have to get a monitor. I can't afford a Microvitec 1438, and I run mainly intuition-based applications, so I want to get a VGA or SVGA.

I'd like to run a screen resolution of either 640x480 (multiscan hi-res) or 800x600 (Super 72 super hi-res mode), but it's a jungle out there and PC monitors come with labels like Non-interlaced, Low radiation multisync... Eek!

Does this mean that some PC monitors still have interlacing? I just want a stable, clear display for a high resolution screen. Pretend I'm an idiot and just tell me exactly what I need for this. (Perleeeeease!)

Kier Darby, Reading



The Microvitec is worth the money if you can save up enough, as is the CBM 1942 – if you can find one.

You are extremely unlikely to find a monitor that is a) inexpensive and b) supports Super 72 super hi-res mode. Most VGA monitors give you a screen resolution of 680x548 in hi-res laced mode.

Some VGA monitors do have interlaced modes, but really you should think of saving up your pennies for a 1940 or a Microvitec – it'll save all sorts of problems.

WHY BOTHER?

Is the Amiga more advanced than any console?

Jeffrey Bridges, Plymouth

Are bears Catholic? Does the Pope live in the woods? What do you think?

BRILLIANT THINGS

1) I saw that in Nick Veitch's review of *Brilliance 2* he had combined a picture with a *Vista* render. I was thinking of buying *Vista Pro 3* or *Vista Pro Lite* and would like to know how he did it and if other paint packages can do that or just *Brilliance 2*? If so, which other paint packages can combine pictures and *Vista* renders? (I have *DPaint 3* and *Photon Paint*).
2) The *Megalosound* sound sampler doesn't come with the necessary leads to connect it to a sound source, so where can I get hold of them and how much do they cost?

Matt Rogers, Norfolk

1) You could do it just as easily with *DPaint*. All you have to do is create a mask (using the stencil feature), rub out the areas where you want the second image to appear, cut it out as a brush, load the second image (remember to turn the stencil off), and plonk the brush down again. Easy.
2) The *Megalosound* has standard phono socket inputs. You can connect these to line-outs from hi-fis, tape decks and all sorts of equipment with a set of two phono-to-phono leads. These will set you back about £3 from any hi-fi store or Tandy, Dixons, Currys, Jessop, etc.

SPEEDING FASTER

I am planning on upgrading my Amiga in a couple of months and wondered if you could answer a few questions? My current A4000 is fitted with 4Mb of Fast RAM, 2Mb of Chip RAM and a 240Mb hard drive.
1) What sort of speed increase could I expect if I added a Cyberstorm 040/40MHz 68040 accelerator to my A4000? Also, do you recommend this accelerator? I want an all-round speed increase, especially where graphics are concerned.
2) What new features could I expect from upgrading to Kickstart 3.1? Would the new graphics libraries speed up things such as *Vista* and *Imagine 2.0* rendering times?
3) Would my software remain compatible with Kickstart 3.1?
4) If I upgraded to Kickstart 3.1 and added a Toshiba XM4101B twin speed, SCSI-2, multi-session CD-ROM, would I be able to run CD^{32} software, such as *Microcosm*? Also, if I added a Peggy MPEG video card, would I be able to use FMV software, such as *Top Gun*?
5) Have you any more news on the Commodore CD-ROM for the A4000? We seem to have been forgotten in the midst of the 1200 CD drive.

Steven Browne, Camberley, Surrey

1) Any accelerator only speeds up processor operations. If you are concerned with speeding up your graphics redraw, the only thing you can do is get an accelerator, some jolly fast memory and shadow your ROM. Accelerators such as the Warp Engine, G-Force and Cyberstorm let you do this.
2) There are marginal speed increases in some of the libraries, but most of 3.1 (as far as you are concerned) is concerned with CD-ROM support.
3) Hopefully.
4) Unfortunately not in the case of games which make use of the Akiko chip, or any other special features of the CD^{32}. At the moment there isn't a CD^{32} solution for the A4000.
5) There is no more news on a CBM A4000 CD-ROM drive.

TOOLING UP



Bizarre images result from not using the correct image format. This used to be a nice cheetah.

I recently bought an A1200 with a 210Mb Conner hard drive from Trilogic. When it arrived I discovered I had no *HD Tools* (which your mag often mentions concerning hard drives) or any

PARTITION PETITION

I have an A500 with a 512K upgrade, running Workbench 1.32. I recently acquired a GVP A500-HDS+ series 2 (52Mb) hard drive from a friend. I haven't used the drive yet because it needs the quantum drive replacing due to a fault, I intend to replace it with a larger quantum drive.

What I would like to know is, when I partition the drive, does the A500 recognise these partitions automatically or do they need to be assigned or mounted in some way, if so how is this done? How do you boot from them?

I also have a problem with the battery-backed clock on the 512K upgrade. When I try to run the clock program on the Workbench disk, it displays the clock but the clock doesn't run. (In digital mode no digits appear in the display). The right time and date are displayed in the startup-sequence when Workbench is loading. The same problem occurs with any clock program. Is the fault in the A500 or the battery-backed clock?

Steve Gallagher, Moston, Manchester

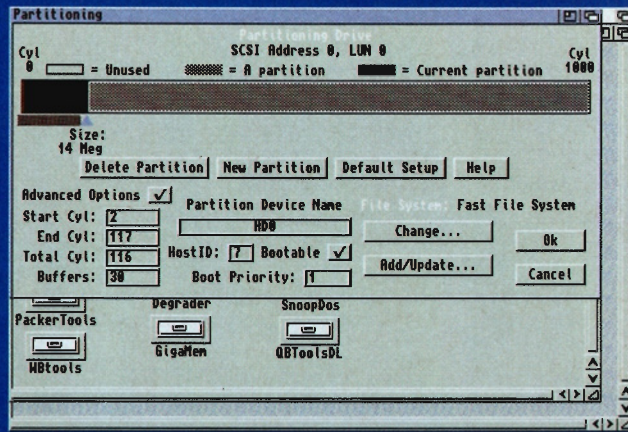
The partitions automatically mount, but only if you ask them to. Your hard drive preparation software such as HDToolbox should enable you to do this on the partitioning screen (although with some software it is in advanced options). The default is normally turned on, so the drives are recognised.

Obviously, you only want one partition to autoboot. Again, this should be an option on the partitioning screen. You should also be able to set the Boot Priority, and you should give this a value of 1. This means that you can still boot up from floppy if you want to.

The clock business sounds very strange indeed. Did it ever work at all?

Usually if the clock was at fault – either because it was broken or the battery was run down – Workbench would not be able to find it and would give you an error message. It could be a fault in the clock memory.

What happens if you enter the CLI and type 'setclock load'? Try leaving your Amiga on overnight to charge up the clock battery and try again in the morning.



HDToolbox is invaluable to hard disk owners as it makes setting up partitions very easy.

such utilities. I phoned them up and they told me that they don't supply *HD Tools* (even though their ad says they do if you fit the drive yourself).

They sent me a program called *Microbotics Hardframe Utility*. Does *MHU* do the same as *HD Tools*? Also, when I asked about the hard drive manual, which is referred to in the Workbench manual, they said that there wasn't one and if there was that they've never seen it and it's a case of learn as you go.

So, I've got a few questions I desperately need answers for.

1) Should I have been supplied with *HD Tools*? If not, where can I get it from?

2) Is there a manual for hard drives and where can I get it from?.

3) In *Personal Paint* if I load a GIF format picture from the hard disk and don't alter the screen size and colours it goes all fuzzy and I have to reboot my A1200. Can I save a setting so this won't happen again? (My A1200 is connected to a normal television).

4) Can I add an extra partition to my hard drive without reformatting it, because I do a lot of music work and I need a place to store music programs such as *MED* and all my samples?

5) I can't load any of the fonts on the Subscribers' Superdisk into Intellifont on Workbench. They decompress into RAM, but they have no icons.

6) I tried to install *BattleChess* to my hard drive but it keeps asking for the disk to be inserted into DFO: I tried typing – Assign DFO: DHO: BattleChess, but the CLI would not accept it.

I had a similar problem with *Historyline* as your reader in *AF61*, except I kept getting the message – Can'tCancel HL7 C/assign Failed – Return Code 20. What does this mean?

All these problems, and I've only had the Amiga for 10 days. I thought hard drives were meant to make life better!

S Anslow, Stanmore, Middlesex

Er, yes well. You do seem to have a lot of problems. I'll do my best to answer them.

1) *HDToolbox* is the Commodore hard drive utility, which is supplied with an Amiga when you buy one with a hard drive fitted. Third parties who install drives into Amigas usually provide their own utilities, like *RDprep* or *GVPFaaastPrep*.

They all work in similar ways, but since we don't have any room for providing comprehensive instructions for all these programs, we usually stick to *HDToolbox* and it's up to you to interpret the instructions for your own utility.

2) There is a hard drive manual, but it only comes with Amigas which Commodore have fitted with a hard drive – A4000s basically.

3) In what way fuzzy? Why do you have to reboot (does the Amiga crash)? Does this happen with all GIFs? You haven't really given me enough information here. Why don't you load up the picture as it is – using current screen settings will probably screw up the palette and the screen size for that picture.

4) No, if you add an extra partition, you have to reformat the drive. But you don't need one. Why don't you just create a drawer called Music and put everything in there.

5) You don't need icons. Just run *Intellifont* and select RAM: as the source file directory – the fonts will appear.

6) You can't assign DF0: to anything – it is the name of the actual device and can't be cancelled. What you need to do is assign the name of the disk, such as:

```
Assign Battlechess  dh0:battlechess
```

The Can't cancel assign message comes up because you still have the HL7 disk in your drive! Take it out and try again.

ROM FOR ONE MORE?

I own a CDTV with a floppy drive and a keyboard. Because nearly all utilities now require Kickstart 2 or greater, I would like to know if a ROM sharer with Kickstart 2 built in would work on my CDTV. I already have the switch which allows the CD drive to be switched off, giving a full 1Mb. Would I still be able to use the sharer with this?

I started buying your magazine from Issue 49. Why did you give the CDTV hard drive only 45 per cent in an earlier issue? I haven't got the review of it (I only saw the rating on *Indexer*, Coverdisk 59a).

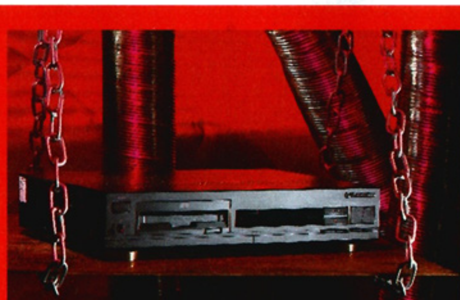
James Harrison-Bodle, Hove, East Sussex

You certainly can install a ROM sharer and run an updated version of Kickstart.

Unfortunately, the controller software for the CD drive is in the CDTV ROM, so if you did switch, your CD drive probably wouldn't work very well.

Your best bet is to hope that Commodore release a 3.1 update for the CDTV, although this is not terribly likely.

I can't tell what was going through the minds of the reviewers at the time, but I imagine that the low score resulted from the lack of expansion capabilities, the poor amount of software available at the time and the clapped-out old version of Workbench included.



You can upgrade the ROM, but don't expect the CD drive to work anymore.

WINDOWLESS

I have an A500 with Kickstart V2.04. It used to be an ordinary A500 but with a hardware modification I gave it 1Mb of Chip RAM – a total of 3Mb of RAM.

I purchased a GVP HD8+ and also a GVP PC286 emulator, which worked with nearly all the software that I tried... That was until I tried to run Microsoft *Windows v3.0*. I got hold of it for 10 quid, but I cannot get it to run.

I run the install program and it installs to the part where it tries to run *Windows* to continue the installation but it just crashes after displaying the title screen. Any ideas on how to get it to work? You are now my last hope after receiving no reply to a Fidonet message.

I also have one other query. Am I right in thinking that the A500 has a Zorro II port (the side expansion port), the same type as the A1500? If so, is it possible to fit an A1500 Zorro II card, like an EGS Spectrum Card on to an A500 using just an 86

Continued overleaf ➡

wire, ribbon cable? I know this is possible with a Bodega Bay but that is rather too expensive, and I wouldn't be able to use my hard drive (unless I take it out of its case).

Chris Warren, Morebattle, Scotland

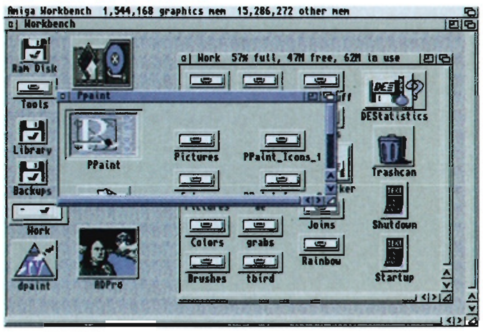
Why on earth would you want to run *Windows* anyway? The problem is almost certainly down to RAM. *Windows 3.0* requires huge amounts of memory, much more than can be addressed via the usual methods on a PC.

Amazingly the standard memory on a PC is only 640K (because it is 70s architecture). Everything added after that has to be Extended memory or Expanded memory. Some applications use one but not the other.

You should check how much of your RAM the GVP emulator lets you address, and how it can be configured.

The A500 expansion slot is more or less a re-worked version of the Zorro slot, you are right. However, signal noise – especially where a hard drive is involved, probably makes it impossible for you to successfully connect anything to it via ribbon cable. There was a device called the Slingshot which converted the expansion port into a single Zorro socket, but as far as I know it is no longer available.

BRING ON THE SLIPPERS



Even Workbench 3 is getting old. If you have 1.3, don't you think it's time to upgrade?

Is there a PD version of the programming language *COBOL*? Also, would it be possible to transfer files from an Amiga version to a PC and vice versa?

Are magazines giving up on 1.3 owners? More and more mags (*Amiga Format* included) are having Coverdisks that need Workbench 2 (such as *OctaMED* from *AF62*). I can't afford to upgrade as I'm sure many others can't. I expect the same sort of comments arose when 1.2 was put to rest!

Matt Taylor, Crawley, West Sussex

COBOL? Bring on the slippers and the pipe. Yes. There is, but I'm not sure what it's called. It was recently added to the Aminet collection, so I expect by the time you read this it will be available in PD libraries such as 17 Bit.

Why don't we support 1.2 any more? How many top programs do you think we could have on the disk then? I don't believe that you can't afford the 2.1 upgrade. You must have had your machine a good few years by now, and if you can't afford to invest any money in it, why should everyone else be held back? I mean, you can't even get a current Amiga that still has WB2.0, never mind 1.3 or 1.2. Get real.

Well, that's it for this month, I'll see you again next time where (hopefully) I'll solve some more of your common problems. Take care.

In-depth explanation CD-ROMS



A CD-ROM drive can be a very useful thing, but only if you know how to use it properly and what it is capable of.

1 Nearly all CD-ROMs, and certainly all that have been manufactured in the last year or so, conform to the ISO9660 standard.

2 This means that all the information stored on them can be accessed by anything as long as it has a 9660-compatible mechanism (which all of them are) and the relevant filesystem.

3 Although you can access all the files on a CD-ROM for, say, a PC, this doesn't mean that the files will be any use to you. You won't be able to run PC games or applications. You may be able to use PC graphics files, text files and even sound files though.

4 The same goes for Mac CD-ROMs

5 Many information-based CD-ROMs, like Walnut Creek's *Space And Astronomy* disc, can be equally well used by a Mac, PC or Amiga.

6 The CD^{32} cannot access many standard CD-ROMs, because it needs a disc containing a startup sequence. However, this can be got round if you boot up the CD^{32} from floppy, using an expansion kit.

7 The other way is to boot up from a disk which does have an Amiga startup-sequence. Many Amiga oriented discs have such a startup-sequence, as well as support for networking protocols such as *ParNet* and *SerNet*.

8 You can fit a CD-ROM drive to ANY Amiga, all you need is a CD-ROM mechanism, an interface and the filesystem.

9 SCSI-2 CD-ROM drives are best for use with higher end machines like the A3000 and A4000.

10 The Apple CD300 external drive is suitable for use with the Amiga, and cheap (£150). You will need a SCSI interface to use this.

11 As well as a SCSI (or IDE) interface, you need the filesystem and device drivers as well. There is a PD version of this software, called the *AmiCD* filesystem. This is available from PD libraries.

12 This DOES NOT mean you will be able to play all CD^{32} games. Most use special features of the CD^{32}, like the Akiko chip which converts chunky graphics (used for large software sprites) to planar graphics (as used by the Amiga's display chips).

13 The only machine (at the moment) that you can play CD^{32} games on (apart from a CD^{32}) is the A1200, when equipped with the Zappo CD-ROM drive.

14 You can still use CD-ROMs such as the *Fred Fish* collection, font collections, 3-D object discs and all sorts of other nice things. There are plenty of discs on a variety of subjects from garden flowers to deep space objects.

15 You can also access Photo CDs. There is a PD conversion system available, and also a loader for *ImageFx*. In order to use Photo CDs with more than one lot of images on, you have to get a 'multisession drive'.

16 Most CD drives also allow you to play audio CDs. There are plenty of CD player routines in the Public Domain which either play through headphones or through the Amiga.

With some software you can also sample direct from the digital audio tracks, but if you listen to Depeche Mode a lot, we do not advise you to do this.

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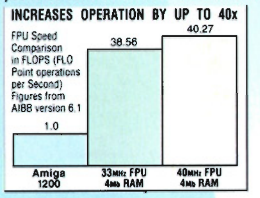
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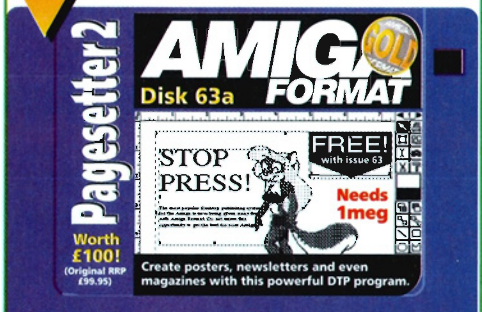
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Part 1 DTP HINTS

No matter what DTP program you are using, a few simple rules can make your designs look a lot more professional. Marcus Dyson reveals some trade secrets...



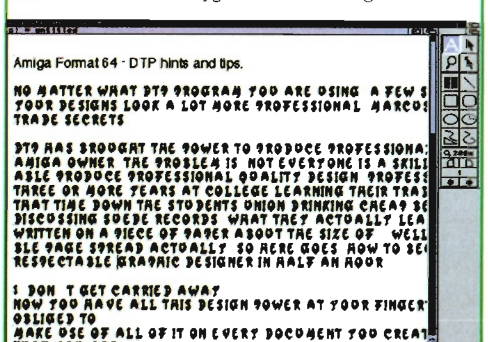
If you want to buy the *PageSetter 2* manual at the special *Amiga Format* discount price of £9.99, turn to page 144. Also on offer on the same page is the *PageSetter 3* upgrade for only £39.99!

DTP has brought the power to produce professional quality design to every Amiga owner. The problem is that not everyone has the skills to be able to produce first-rate layouts. Professional designers spend three or more years at college learning their trade – but they spend most of that time down the students union drinking cheap beer, or in the refectory discussing Suede records. What they actually learn in that time can be written on a piece of paper about the size of... Well, this double page spread actually. So I'm going to tell you how to become a perfectly respectable graphic designer in half an hour.

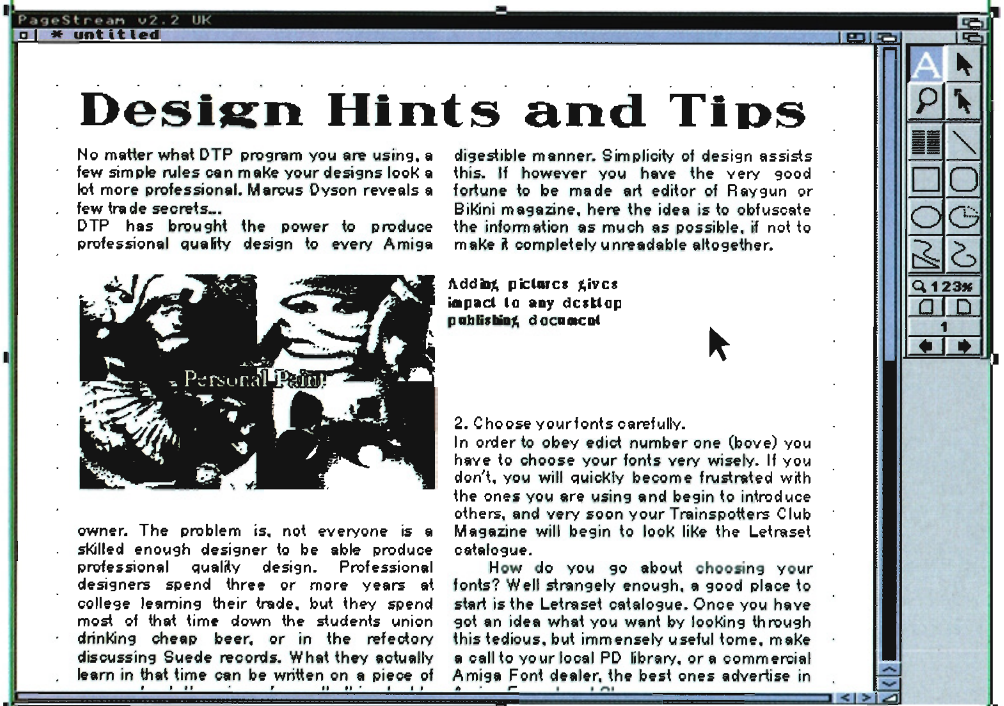
1 DON'T GET CARRIED AWAY. Now you have all this design power at your fingertips, don't feel you are obliged to make use of all of it on every document you create. All that power is so that you are equipped for every eventuality, not so that you can use 327 fonts, 428 colours and 18 different kinds of border on every page. If you do it will look crap. If you don't believe us... try it!

In design schools, there is a popular saying, 'Less is more!'. While this is obviously total tosh (and completely oxymoronic too) what it actually means is (in design) restraint is a good thing.

More often than not, the purpose of design is to present information to people in an easily digestible manner. Simplicity of design assists this. If however you have the very good fortune to be made art editor of *Raygun* or *Bikini* magazine,



It is important to choose the correct fonts. This typeface, called Artistic, would make a good heading font, but as you can see, it is no good for body copy.



Good DTP does not have to be complex. Attractive pages can be produced by obeying a few easy rules. And most important of all, remember to keep it simple.

here the idea is to obfuscate the information as much as possible, if not to make it completely unreadable altogether.

2 CHOOSE YOUR FONTS CAREFULLY. If you don't, you will become frustrated with the ones you are using and begin to introduce others, and very soon your *Trainspotters' Club Magazine* will begin to look like the *Letraset* catalogue. How do you go about choosing your fonts? Well strangely enough, a good place to start is the *Letraset* catalogue. Once you have an idea of what you want make a call to your local PD library, or a commercial Amiga font dealer.

If in doubt when choosing fonts, a good rule of thumb is to use extra bold san-serif fonts for headlines and section heads and a medium, or book, weight serif font for body text.

There are people who are so terribly frightened of not being quite post-post-moderne enough that they use san-serif fonts everywhere, but don't ever try to read a book which has been designed by these sad souls.

Perfectly good American college students have spent many a Summer recess day reading lengthy tracts of drivel just so that typologists can discover which fonts are easiest to read when used for body copy. This property is called readability.

Never, and I will repeat that... NEVER confuse readability with legibility. Readable fonts, like Times New Roman, New Baskerville or Bookman are good for setting magazine pages, or books. But they are not good for large banner headlines. For this you need to use a font which is legible, such as Helvetica Black and Futura Black.

3 MEASURE CAREFULLY. The length of a line of type is called the measure, and traditionally it's measured in ems and ens, but since these units mean nothing at all they've been dropped in favour of millimetres.

But the length of a line of type is important to how readable the text is. If the line is too long, the reader keeps skipping back to the beginning of the wrong line, because they have to scan back too far along the line. If the line is too short, the reader finds it tiresome having to flick back so often, and the flow of the copy is disrupted by frequent line breaks.

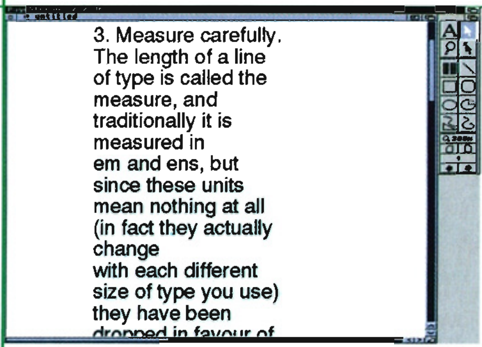
But good designers know a little secret. Lines are (usually) best kept between one and a half and two and a half lower case alphabets in length. If that sounds like gobbledegook to you, just aim for between 40 and 65 letters on each line. This rule is for body copy, like this. Headlines, captions and call-outs are exempt from it.

4 LEADING. Another major factor in how easy a piece of text is to read is the spacing between the lines. Because all printed type used to be moulded from molten lead, this is called leading, and it is traditionally measured in points.

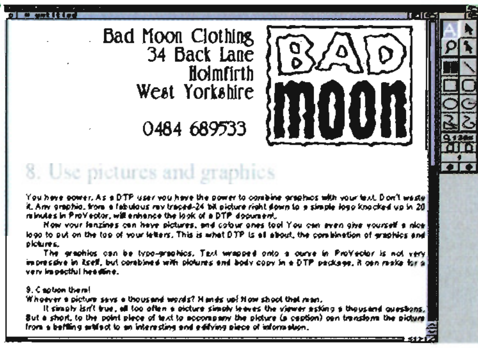
Typography is one of those areas of science and technology where metrification gave up. How

NEXT MONTH DESIGNING A FANZINE USING DTP

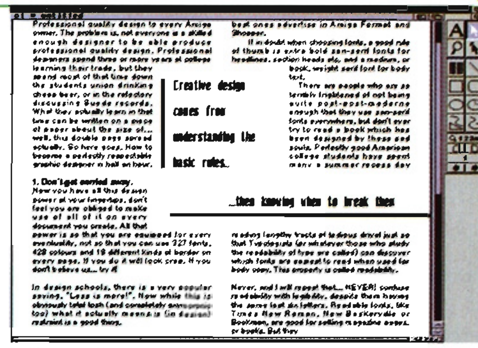
AND TIPS



Placing text on too short a measure forces the reader's eyes to flick back too frequently. This breaks up the flow of the text, and makes the reader restless. This is OK for short snippets of text, but most readers won't persevere for longer pieces of writing.



Even the most simple graphics add impact. DTP is ideal for creating your own letter head, because rather than have them printed (expensively) at a local print shop, you can print out your letterhead as part of your document on every letter you send.



In the end, the best way to produce creative design is to break the rules. But always keep them in mind, and know when it's right to break them, and when it's better to adhere to them.

do you standardise something when its own basic unit of measure is variable? So some things are measured in points, which are 72ths of an inch, others are measured in millimetres, which are thousandths of a metre, and for all most designers know, others are measured in Leagues, Bushells and Burchills.

So leading has always been measured in points, but since very few people could tell you exactly how long a point is, and because there are two different systems of points anyway, most modern designers use percentages...

OK, I lie, but some do, and if you learn points, these will inevitably be the ones you deal with.

A good spacing for text, and we are talking about body copy again here, is +25%. Which means that 8pt type would be set on 10pt leading. This is true... 8pt type should be set on 10pt leading. Except...

If you wish to break rule 3, about line lengths, a good way to do it is to break rule 4 too. If you increase the line length, increasing the leading can maintain the readability of the text.

5 CREATE EMPHASIS. A black and white poster densely packed with copy is unlikely to attract anyone's attention. But if it were to have an interesting slogan in large letters, you could probably stop people in their tracks.

But if you use the slogan so big that there is no room for the rest of the words, your efforts have been in vain. Design is about making the slogan big enough to arrest people's attention, yet saving enough room to put all the rest of the information in.

6 USE COLOUR. One of the most useful things DTP has brought to us is the ability to produce desktop colour. And with the prices of quality colour inkjet printers falling all the time, colour output is now within reach of most Amiga DTP users.

But even if you don't have a DTP package/printer combination which supports colour, you can still use 'colour' to enhance your pages. If there is a particular piece of text which you want to create emphasis for, box it out. Boxing out involves putting a piece of text in its own box, then changing the characteristics of that box to draw attention to it.

For instance, you could give the box a border, but remember to indent the text from the edge of the box for readability. Another option is to make the box background black, and make the text white. This is called white out text, and you should be aware that while this gives a piece of writing great impact on the page, it is more difficult to read than normal (black on) text.

If you do have colour, remember to keep a tonal difference of at least 30% between the text and any background you lay it over – any less and it will be difficult to read.

7 USE DEVICES AND STYLE SHEETS. One of the things that a DTP program can do so much better than a word processor is formatting text. Instead of a huge piece of text looking daunting to read, you can easily make it more accessible by paragraph formatting.

Most good DTP packages have a feature included in them called Tags, or Style Sheets. These let you define a particular paragraph format, and then assign it to a given piece of text just by highlighting that text and pressing a function key, or another key combination.

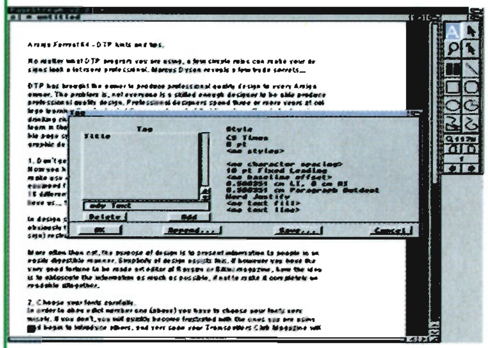
8 USE PICTURES AND GRAPHICS. As a DTP user you have the power to combine graphics with your text. Any graphic, from a fabulous ray-traced 24-bit picture right down to a simple logo knocked up in 20 minutes in *ProVector*, enhances the look of a DTP document.

Now your fanzines can have pictures – colour ones too! You can even give yourself a logo to put on the top of your letters. This is what DTP is all about, the combination of graphics and pictures.

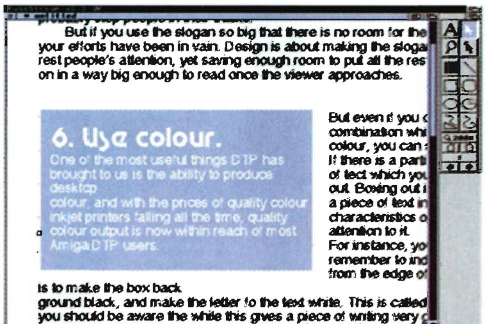
9 CAPTION IT! Whoever said a picture says a thousand words? Hands up! Now shoot that man. It simply isn't true, all too often a picture simply leaves the viewer asking a thousand questions. But a short caption can transform the picture from a baffling artefact to an interesting and edifying piece of information.

10 BREAK THESE RULES. If you obey the above rules, your design will be good, simple and basic. But if you want to produce great design, you're going to have to break some of these rules. The best thing to do is experiment. Don't go and break every single one of the rules all at once, or you'll be back to something that looks like the aftermath of a fight in a font factory.

Take them one at a time, and see what you can achieve by bending, or even breaking some of the rules.



Using a DTP program's Style Sheet functions, formatting text becomes far less of a chore. Several different Tags can be combined in one style sheet, so that all the typographic styles used in your document can be stored.

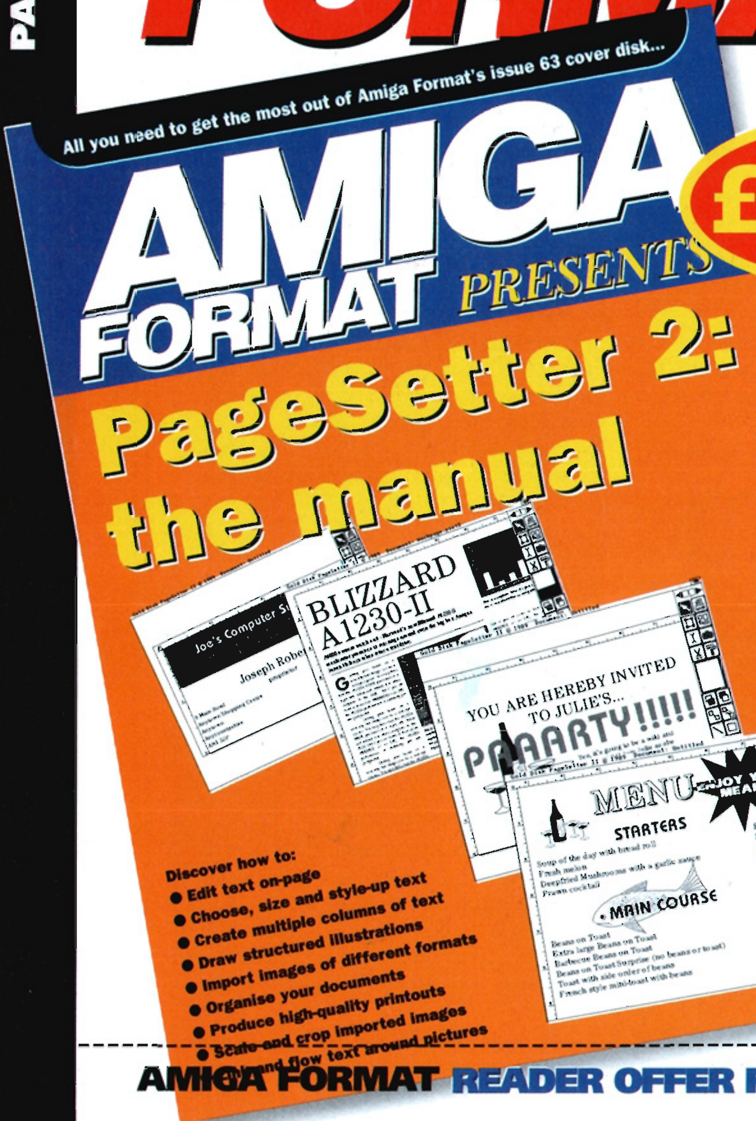


One of the most simple ways to attract attention to a particular piece of text is to box it out. This can be given more impact by giving the box a colour and making the text white out of the box.

ABOUT THE AUTHOR

Marcus Dyson studied Media And Production Design at the London College Of Printing before becoming art editor of *Bodybuilding Monthly* and art editor and editor of *Amiga Format*. He is currently a contributing designer to Snowboard UK magazine, when he is not too busy playing *Arcade Pool*.

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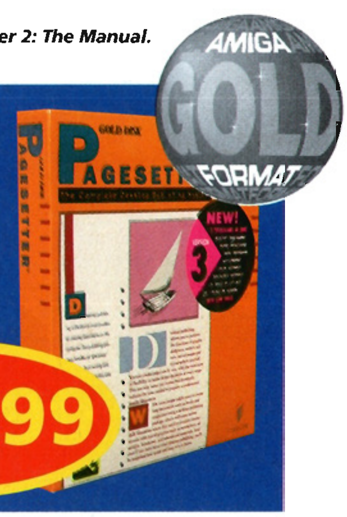
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PAINT TUTORIAL

Part 3

Over the past couple of issues we've kicked the tyres and looked under the bonnet of *Personal Paint* and the other leading Amiga paint packages. Now it's time to slip into first gear and take *Personal Paint* for a real test drive, with Peter Lee at the wheel.

The thrill of getting *Personal Paint* bundled with the A1200 has probably worn off for a lot of users by now. A quick look, a few doodles and then a swift eject before a session at *Arcade Pool* or whatever. The Amiga may be the most powerful graphics home computer in the world, but few newcomers can take advantage of it. How come? Two reasons really – people aren't used to the skills needed for Amiga art, and they miss some software features which make their work better and easier to create.

I'm here to help you meet both those challenges – to pass on artistic skills which fully utilise the brilliant facilities offered by the likes of *Personal Paint*. Since the Amiga 1000 blew my socks off, through the B2000 and now the A1200 I cut my graphic teeth with *Deluxe Paint*.

The arrival of *Brilliance* shook the Amiga graphics world and it out-performs *DPaint* in many areas. I'm lucky – I use both in my work. So where does *Personal Paint* figure in the graphics league? As a drawing tool it can't match the advanced features of the top two, but it does a sound, workmanlike job. If I didn't rate it, I wouldn't be wasting your time. It has potential and offers new and intermediate artists everything they might want. And to help you get the most out of it we'll focus on real hands-on, step-by-step drawing guides. Hopefully they'll introduce you to the finer points of *Personal Paint* in the context of developing your artistic ideas.

This month we've got a truly simple project which requires absolutely no artistic skills. If you can follow instructions you'll end up with a great-looking screen with all the graphics work done courtesy of *Personal Paint*. Don't believe me? Hell, you don't even have to draw a straight line!

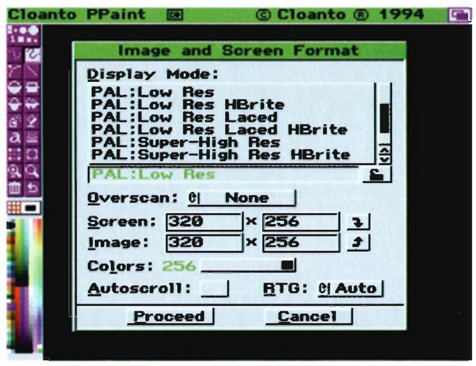
TINT IN



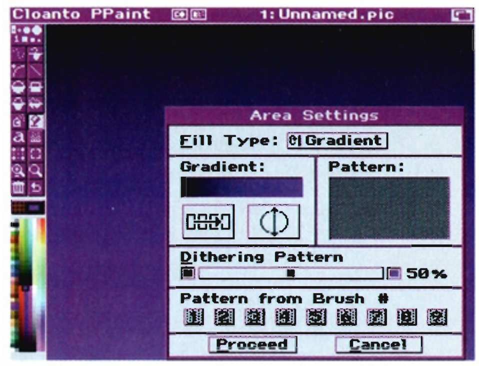
A 256-colour image showing the effects of different tints. The results depend on your palette.

Tints are accessed from the Filter requester. You access this by right-clicking over the Image Processing icon to bring up the Filter Selection requester. Tint is a good way down the listed options. When the Processing icon is highlighted on the Tools menu, wherever you draw is tinted in the foreground colour. This can be a bit hit and miss, because it depends on your current palette. Clicking twice on the Processing tool allows you to draw a shape in freehand mode, instead of the normal rectangular shape.

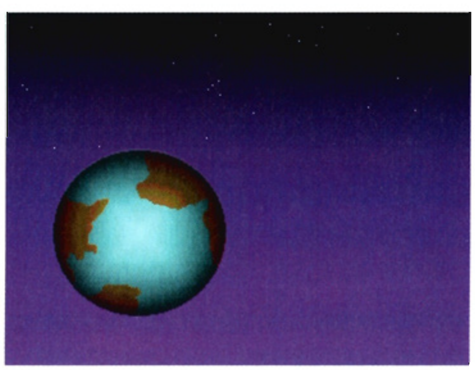
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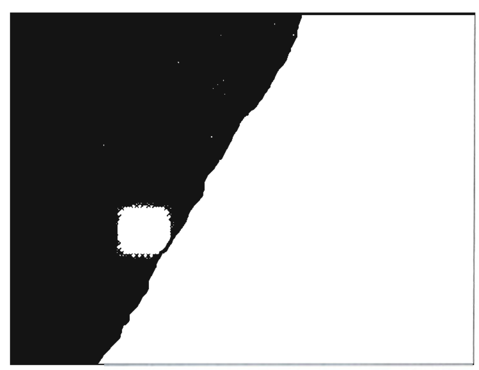
1 Colours: if you've got 'em, use 'em! In this tutorial we'll be working in low-resolution mode with a palette of 256 colours. If you haven't tailored your program to start in this mode (by editing the Settings values) then change modes now. To do this, pull down the Project menu and select Image Format. A requester opens, and you should select PAL: LowRes, and slide the colour bar gadget to the extreme right until the figure 256 is shown as the value. If the values 320 and 256 are not the values in the Screen and Image boxes, enter them now to set the screen and image size. Click on Proceed, and your screen will be configured for the tutorial.



2 From the toolbox palette display (below all the tools) select black as the background colour (right-click on the colour), and mid-blue as the foreground (left-click). These are the end and start of our gradient. Select the Area Settings by right-clicking on the Fill tool. Ensure the top control says Gradient is the Fill Type, and set the gradient to automatic by clicking on the box-to-box gadget below the gradient display. A row of boxes means manual, and two boxes joined by an arrow means automatic. The gradient gadget is next door. The symbol we want is a circle with an up and down arrow. The gradient window shows our black to blue gradient. Click on Proceed.

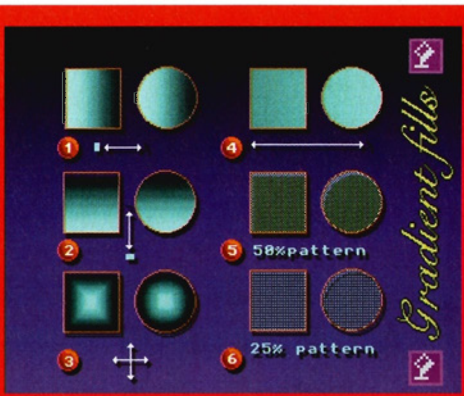


6 Using the Fill tool, fill the black hole, which should create a neat effect of darkness moving from the edges to a brighter centre. Select light blue as your colour, and the single pixel brush. Click on the top half of the Circle tool, and draw out a circular edge to the Earth to give an impression of the thin veil of air surrounding the planet. Remember, the circle is drawn from the centre. Select brown as foreground colour, and activate the Tint function (right-click on the Image Processing tool, and from the list of options click on Tint). Proceed, and click once more on the Processing tool for freehand mode. Draw the land-masses which take your fancy on the blue globe.



7 Copy your work to the alternate screen (press Shift/J). We may need a back-up! Right-click on black to make it the background colour. Click twice on the Brush cut-out tool to select freehand mode. Following my example, and holding down the right button, draw the tear down the picture. Carry on drawing along the lower edge to the right bottom corner, then up to the top right before continuing along the top to where you started the line. Let go of the mouse button, and you should have a gaping black hole which you've just cut out, and a brush about half the size of your screen.

NEXT MONTH THE POWER BEHIND PERSONAL PAINT



STEEP GRADIENT

A colour gradient has a start and an end colour. The series of colours in between is composed of all the intermediate colours between the start and end colours.

So, if black is the start colour, and white the end colour, the colour gradient moves from black through a series of ever-lightening greys until it reaches white. *DPaint* calls this function a Range, and allows you to manually build up your gradient using several different colours on a Range Bar.

Personal Paint is not quite as sophisticated – all it asks of you is to select the foreground and background colours. It then does its best to work out the range which best fits. The only real control you have from the *Personal Paint* Gradient requester is whether to have a gradient comprised of every colour between your background and foreground colours, or have *Personal Paint* work out the smoothest gradient it can, using all available colours in the palette.

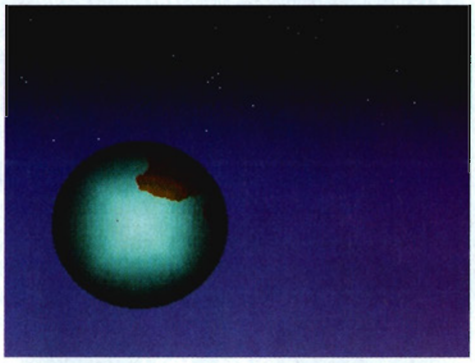
Gradient Fills are affected by the direction of the arrow. 1 is straightforward horizontal foreground to background; 2 is graded vertically and 3 shows the Contour Gradient Fill. Examples 4, 5 and 6 show how *Personal Paint* fills an area based on the whole screen and not just on a specific shape.



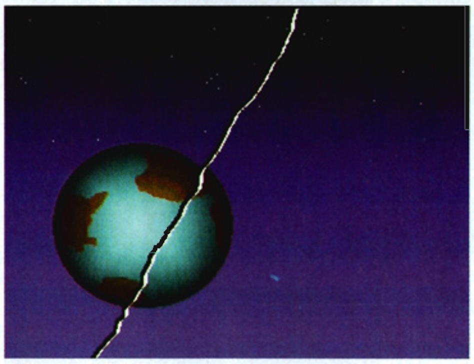
3 Position the Fill icon anywhere on the screen and then click to fill the entire screen. It should have black at the top, progressing to blue at the bottom. You can draw a few stars on screen, using a single white pixel brush.



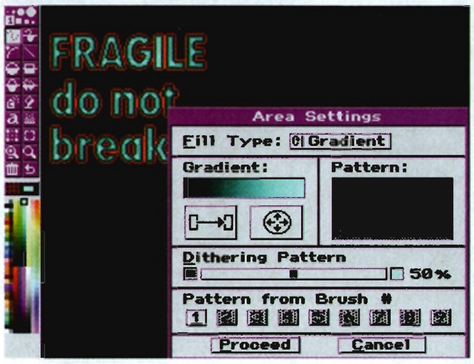
4 Select black as your drawing colour. Then right-click on the Fill tool again and on the Area Settings requester, change Gradient to Solid. Proceed, and click on the lower half of the Circle tool. Draw a circle to the left of centre, about 5cm in diameter.



5 To fill the black hole and begin to make it look a little like Earth, call up the Area Settings requester again, and this time make the foreground colour light blue, and the background the darkest blue in the palette. Change the Fill Type back to Gradient, and toggle through the various orientation symbols until you see a circle with arrows inside pointing up, down, left and right. Proceed.



8 Select white as the foreground colour. Press key F2 and your brush becomes a solid mass of white – you've just selected Colour mode. Position the white brush a few millimetres to the right and below where it actually would have been before you cut it out. Press the left button. This small offset is important for giving a realistic impression of the crack in the picture. Press key F1 to restore the brush to its normal state, and after positioning it a few more millimetres away from the edge of the white brush we've just painted down, click the left button. Look at the illustration to get an idea of the small amount of offset needed to create the effect.

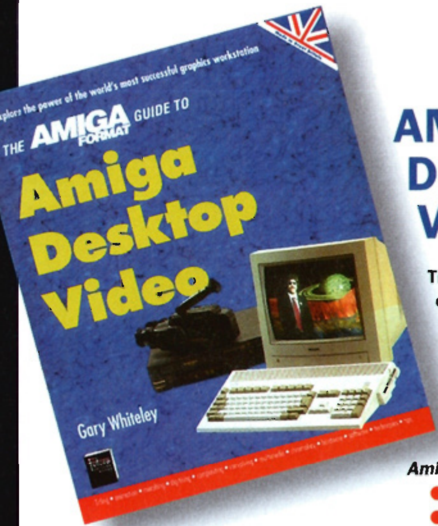


9 Go to the alternate screen (key J), and clear it. Right-click the Font tool and select a good size font (over 30pt) and type in the text as shown in a yellow colour. Cut out the text as a brush, and select red as the foreground colour. Outline the text by pressing key O, and paint it back on screen.



10 Call up the Area Settings requester, and make the Fill Type Gradient. Select the same blues as you used for the Earth as your start and end colours. The Fill gadget should still be on the circle with four direction arrows in it. Proceed. Fill the letters in the text to get an impressive 3D effect. Cut out the text, switch to the alternate screen and paste down. Congratulations – not only have you created a piece of computer art, you've also picked up some valuable skills for getting the best out of *Personal Paint*.

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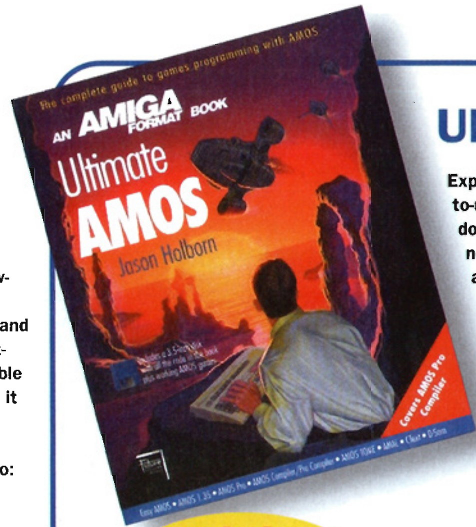
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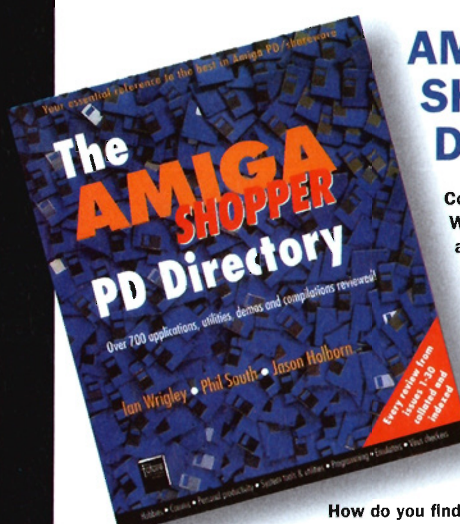
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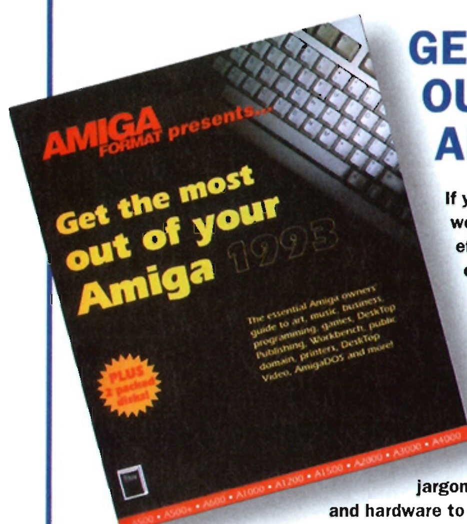
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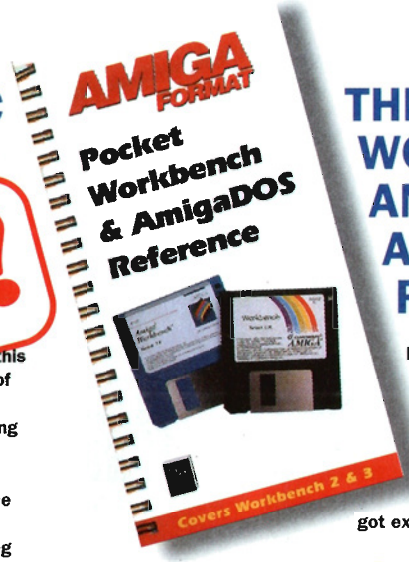
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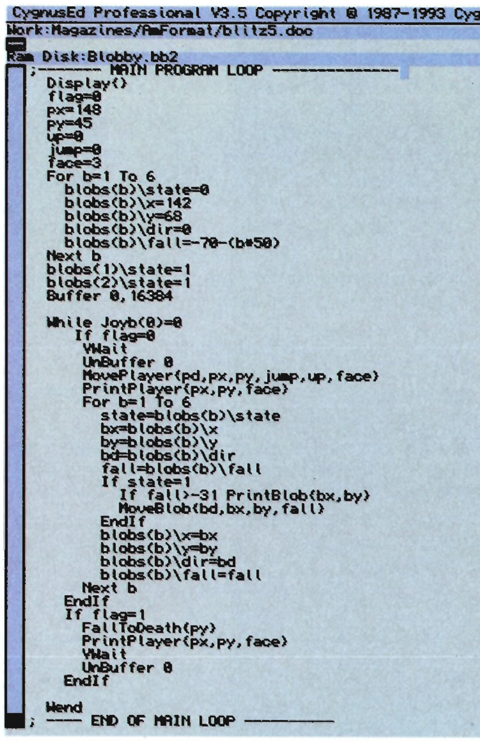
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Roy Ferguson continues his unofficial course in rewriting 1980s arcade games with *Blitz Basic 2*.



```
CygnusEd Professional V3.5 Copyright © 1987-1993 CygnusSoft Software
Work:Magazines/AmFormat/blitz5.doc                WIT   line 177   col 36
Ram Disk:Blobby.bb2                                WIT * line 1     col 42
;-------- MAIN PROGRAM LOOP ---------------
  Display()
  flag=0
  px=148
  py=45
  up=0
  jump=0
  face=3
  For b=1 To 6
    blobs(b)\state=0
    blobs(b)\x=142
    blobs(b)\y=68
    blobs(b)\dir=0
    blobs(b)\fall=-70-(b*50)
  Next b
  blobs(1)\state=1
  blobs(2)\state=1
  Buffer 0,16384

  While Joyb(0)=0
     If flag=0
      VWait
      UnBuffer 0
      MovePlayer{pd,px,py,jump,up,face}
      PrintPlayer{px,py,face}
      For b=1 To 6
        state=blobs(b)\state
        bx=blobs(b)\x
        by=blobs(b)\y
        bd=blobs(b)\dir
        fall=blobs(b)\fall
        If state=1
          If fall>-31 PrintBlob{bx,by}
          MoveBlob{bd,bx,by,fall}
        EndIf
        blobs(b)\x=bx
        blobs(b)\y=by
        blobs(b)\dir=bd
        blobs(b)\fall=fall
      Next b
    EndIf
    If flag=1
      FallToDeath{py}
      PrintPlayer{px,py,face}
      VWait
      UnBuffer 0
    EndIf

  Wend
; ---- END OF MAIN LOOP ----------
```



All arcade games, such as the classic *Apidya* (below), are based around a main loop that contains all the code required to update every aspect of the game. This main loop is performed up to 50 times a second to produce smooth animation.

We've got the pyramid, we've got the green balls – now all we need is the player and a little gameplay. Last month we saw how we could use *Imagine* to render two different views of the rather portly Mr Blob (not to be confused with a BBC trademark) and then flip the images around to get all four directions.

At this point it's worth mentioning that you could render lots of in between images if you wanted, including some animations of the character bending his knees. Later on you might want to include some animations of him getting squashed. Now we can concentrate on moving the character around the screen.

As with the balls, we'll make use of a table of values to adjust the Y (up and down) co-ordinate. This provides a more realistic movement as Mr Blob bounces up and down the pyramid. This time however, we need two different tables, because the character also moves up (the balls only fall down).

The two arrays of the player co-ordinate adjusting values are set right at the start of the program. Displaying the Mr Blob sprite on the screen is yet another exercise with the BBlit command, but if you look at the procedure for doing it you'll notice we also need to include the object number to determine which way the character is facing. This value is passed into the procedure as an extra parameter and it is set depending on which way the joystick is pushed in the procedure `MovePlayer{}`.

The variable 'jump' is used to store the current status of the player. If it is equal to 0, then Mr Blob is standing still and the user can select a direction for him to go using the joystick. If jump is greater than 0, Mr Blob is in the act of jumping, and a value of 17 means he has finished.

Checking the joystick for direction is easy, because *Blitz* includes an almost idiot proof way of reading them. The function Joyx(n) returns a value of -1, 0 or 1 depending on which way the stick has been pressed: left, not pressed or right.

The value of 'n' specifies which joystick port to use – normally port 1 is used, because the mouse is connected to port 0. Likewise the Joyy(n) function returns a direction for the joystick being moved up and down. When the jump counter reaches 17, Mr Blob has finished his jump. We then need to discover the colour of the tile he has landed on, because the level is only completed when all the pyramid blocks have changed their colour.

We can take a peek at the colour using the Point(x,y) function, which returns the pen used to draw a particular pixel of the display. In this case, if the pen used is number 26, we need to alter the colour of the block. This is done by Blitting in the spare block we designed with the rest of the graphics. This new block is Blitted in rather than BBlitted in – this is because the BBlitted block



The revised screen of game graphics, from which the Blitz Objects are cut with the GetAShape command. Note how only one isometric block is required.

BLITZ MODE

Secretly nestling in the procedure Display{} you'll find a special command: Blitz. This isn't a subliminal commercial, but an exciting way of providing your programs with a lot more power. Normally *Blitz* programs work according to the Amiga rule book – multitasking nicely, accepting Right-Amiga-M and Right-Amiga-N screen flips, that sort of thing.

In Blitz mode, that changes completely, and the *Blitz* program is given total control over the Amiga. Gone is the multitasking (and file handling!), which means *Blitz* programs run a great deal faster. Because they no longer have to share any Amiga resources, they can also start to experiment with the screen display much more – and special copper and scrolling effects become possible.

More on that next month, but in the meantime notice how including *Blitz* in the Display{} procedure makes a big difference to the smoothness of the action. Hint: if you are running *Blitz Basic* on an A1200 or A4000 and you are using a multisync monitor, remember to switch off Mode Promotion from the Preferences program IControl. Failure to do this may result in a rather squashed display.

would be erased with the other sprites when the Unbuffer command is used. When you are improving this game, you will probably want to include score-keeping code at this point so you can tell when the level has been completed.

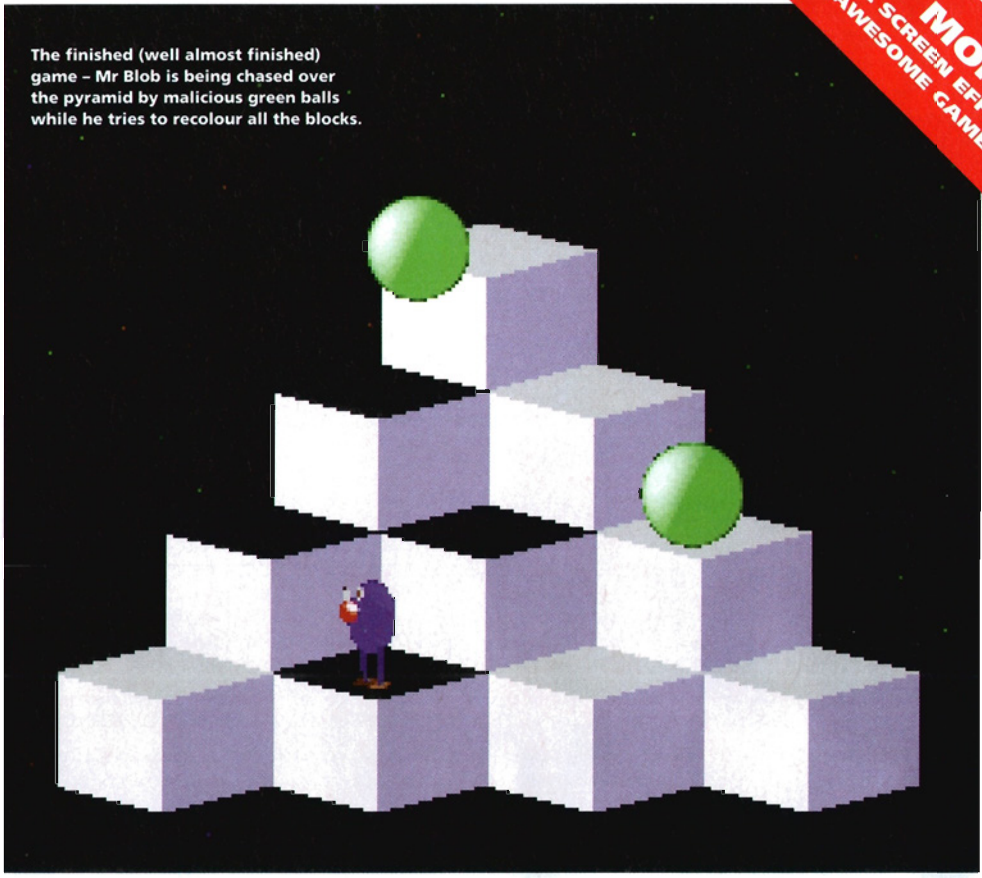
Now is probably a good time to mention flags, one of the most useful programming tricks we'll come across this month. A flag is a variable which is used to store information relating to the way a particular program is operating.

Most games consist of a main loop, in which the player and enemy objects are updated. However, there are also times when there is text on the screen (perhaps saying Game Over) or a time when the player's object is getting squashed or otherwise dying. Here's an example:

```
:flag=0while flag<>99
if flag=0
;print "Get Ready"
flag=1
endif

if flag=1
;move all objects as normal
;if player gets killed flag=2
endif

if flag=2
;display player getting killed
flag=99
endif
wend
```



The finished (well almost finished) game – Mr Blob is being chased over the pyramid by malicious green balls while he tries to recolour all the blocks.

There are three different states in the above example – one for an intro screen, one for the main game and another for when the player is killed. In a full game there are probably many, many more to cover multiple lives, game over messages and various other niceties, each of which has to be coded separately by the programmer.

By examining the main loop listing supplied, you'll see that in BlitzBlob the flag variable has only two states: 0 for when everything is fine, and 1 for when the player has accidentally jumped off the pyramid and is falling to his death. You will need to add several more: at the moment there is no checking for getting squashed.

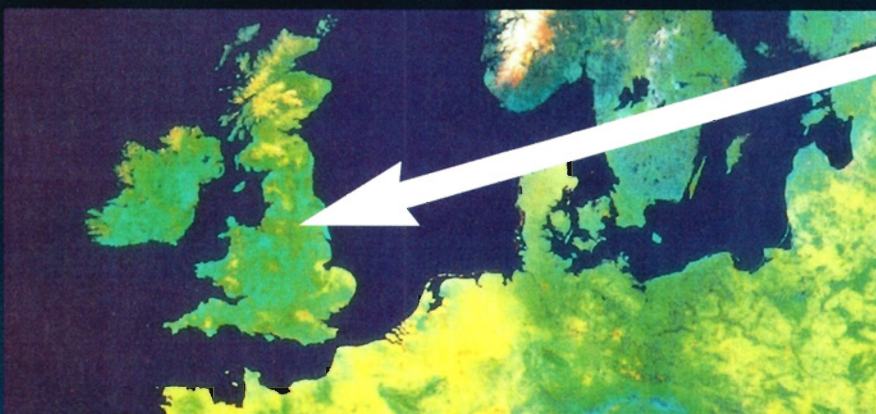
That's about it as far as the program goes. Now it's over to you to finish it, supply the collision checking and game over code. You may want to extend the screen vertically and add some scrolling – and if you do, you'll want to see next month's exciting *Blitz* tutorial when we look at special screen effects.

LISTING ONE

```
Listing one:
;---- MAIN PROGRAM LOOP --------

   Display{}
   flag=0
   ; Main game state variable
   px=148
   py=45
   up=0
   jump=0
   face=3
   ; Starting direction for Mr Blob
   For b=1 To 6
        ; Up to six enemy blobs
        blobs(b)\state=0
        blobs(b)\x=142
        blobs(b)\y=68
        blobs(b)\dir=0
        blobs(b)\fall=-70-(b*50)
   Next b
   blobs(1)\state=1
   blobs(2)\state=1
   Buffer 0,16384

   While Joyb(0)=0
   ; Repeat until mouse button
   If flag=0
   ; Every normal'
    VWait
      UnBuffer 0
      MovePlayer{pd,px,py,jump,up,face}
      PrintPlayer{px,py,face}
      For b=1 To 6
      ; Move and draw blobs
      state=blobs(b)\state
      bx=blobs(b)\x
      by=blobs(b)\y
      bd=blobs(b)\dir
      fall=blobs(b)\fall
      If state=1
           If fall>-31 PrintBlob{bx,by}
           MoveBlob{bd,bx,by,fall}
      EndIf
      blobs(b)\x=bx
      blobs(b)\y=by
      blobs(b)\dir=bd
      blobs(b)\fall=fall
   Next b
   EndIf
   If flag=1
      ; Mr Blob is dead
      FallToDeath{py}
      PrintPlayer{px,py,face}
      VWait
      UnBuffer 0
   EndIf
   Wend
   ; -- END OF MAIN LOOP -----
```



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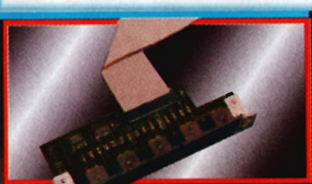


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Part 1 OCTAMED



Ed Wiles takes you through the first steps with our super Coverdisk music composer, *OctaMED Pro 5*.

Welcome to the first installment of *Amiga Format*'s *OctaMED* tutorial which has been expertly penned by Ed Wiles, possibly one of the county's leading *OctaMED* authorities and author of the *OctaMED* manual. Over the next few months Ed will be leading you through a series of tutorials designed to teach you the fundamentals of composing music with this powerful music tool. Even if you don't have any musical talent, don't worry – as you'll discover over the coming months, writing great tunes with *OctaMED* is easier than you might think.

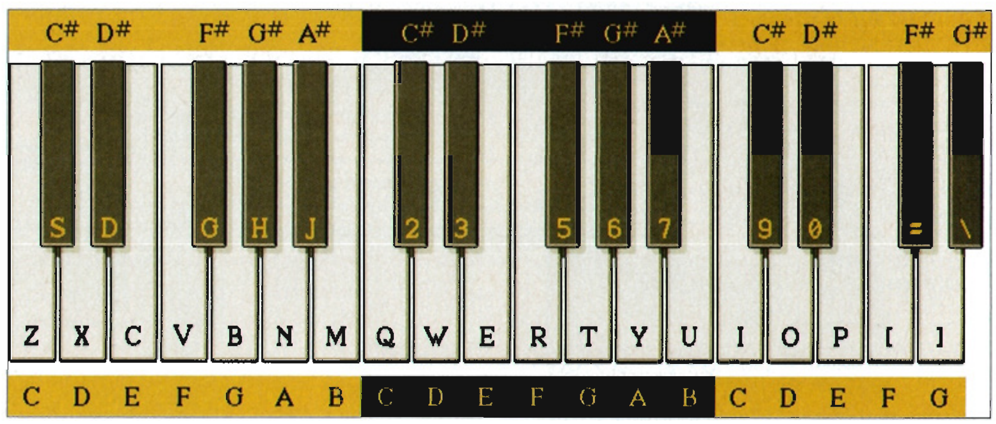
If you've never used a program like *OctaMED* before, then it may appear more than a little unusual and perhaps even a bit daunting.

OctaMED, like most Amiga module editors, uses an editing system similar to that used by professional drum machines. Instead of composing music in a linear fashion (from start to finish), *OctaMED* tunes are built up of patterns (or Blocks as they should be called). A pattern is essentially a short section of music of a fixed length that forms the building Blocks of a song. The great advantage of this approach is that the same block can be used over and over again within the same tune, saving time and making the task of remixing tunes very easy indeed.

Anyway, without further ado, let's dive in at the deep end by writing our own *Amiga Format* tune. Have fun!

1 You've probably already experimented with the demo tunes included with the *AF62 OctaMED* Coverdisk, but now it's time to make your own music. Our Coverdisk version of *OctaMED 5* doesn't have any sound samples and so we'll have to use the instruments used in the demonstration tune *Fairlight* in the MODS drawer.

Start by loading *Fairlight* into *OctaMED* by selecting the Open option from the Project menu. Once the tune has loaded, you need to clear the song data, but keep the samples in memory. To do this, select New from the Project menu and a requester pops up on to screen asking you if you wish to Clear All or just Clear Current. Click on Clear Current and you can begin.

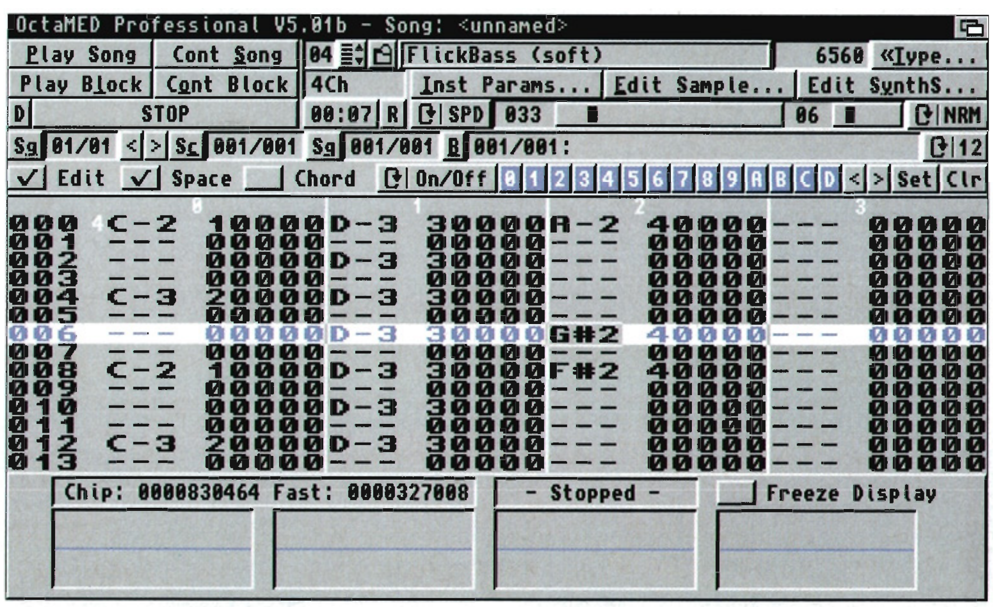


2 The Amiga plays music using four stereo sound channels, each of which can play one instrument at a time. The four columns in the Tracker Editor, known as tracks, correspond to these sound channels and you compose music by entering notes on these tracks.

Press Shift-<right> until you reach instrument 04 and switch on Edit Mode by clicking on the Edit check box (upper screen, bottom left). Playing notes using the keyboard enters the notes in the Tracker Editor. Now press the P key once. Note E is played on the Bass Drum using octave 3.

3 Now select instrument 05, then move down to line 004 using <down> and press the I key (note C-3). Select instrument 04 again, move to line 008 and press P. Select instrument 05, move to line 012 and press I. Continue entering these notes every fourth line to the end of the Block (the last note will be on line 060). If you make a mistake, simply move the cursor over the offending note and press the Del key. Use Play Block and Stop to listen to the Block.

4 Let's add some hi-hats. Return to line 000 then move across to the next track using Alt-<right>. Select instrument 06, then turn Space Mode on (space box, upper screen, bottom left). Enter hi-hats every second line using the O key – Space Mode skips every second line for you. Play and stop the Block when you've finished. (Keep Space Mode on for now).



Hey DJ! Where's the bass? The first track in our *OctaMED* tune holds the bassline.

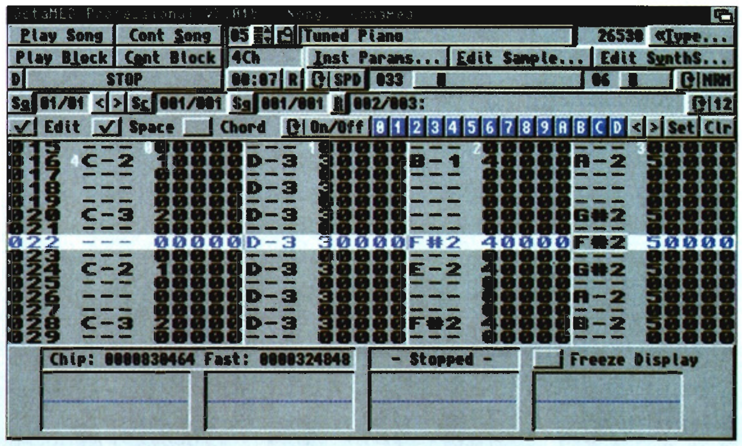
TUTORIAL

NEXT MONTH THE EASY WAY TO LOAD INSTRUMENTS

5 Now we can add a new Block and then copy the drum beat into it and add a bass line. To add a new Block, select Block menu -> New -> Append. The last Block number is now 001, and the Block Status display shows this. Press Shift-<down> to see this new empty Block 001, then press Shift-<up> to return to the previous Block.

Then select Block menu -> Copy to copy block 000 to the copy buffer, then press Shift-<down> and select Block menu – > Paste to paste the copy buffer into block 001. It's all very similar to a word processor.

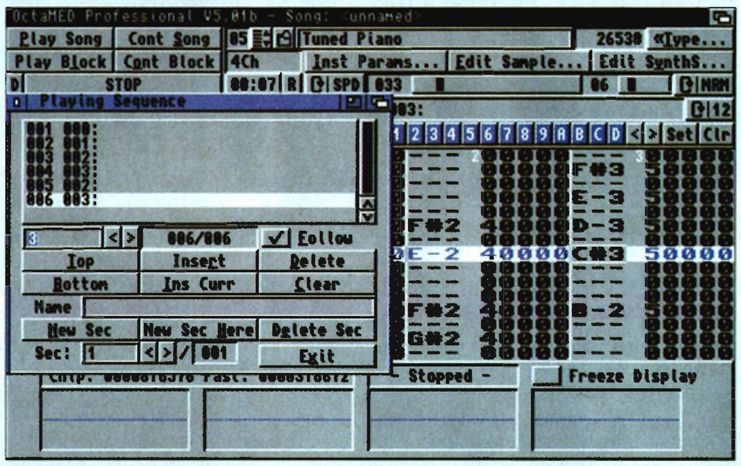
Now for the bass line. Make sure you're on line 000 and move across to track 2 (Alt-<right>). Select instrument 03, then press the following keys to enter notes – be careful!: Y <down> <down> 6 5 <down> <down> 2 M <down> <down> 5 E <down> 5 6 Y <down> <down> 6 5 <down> <down> 9 U <down> <down> 5 E <down> 5 6 Play and stop the Block when you've finished.



With the drums and bassline fed in, the melody is then added to Block 002.

6 And now, the tune. We'll add two more Blocks and copy Block 001 into each of these new Blocks before entering the melody. So select Block menu ->New -> Append twice, then select Block menu -> Copy. Paste the Block into both Blocks 002 and 003 (Shift-<down> and Block menu -> Paste twice). Move to Block 002 track 3 line 000 and select instrument 08 (this should test you a bit!). Now press these keys to enter some more notes: Y <down> <down> Y <down> <down> <down> Y <down> 6 5 6 Y U <down> 9 <down> <down> <down> 9 <down> <down> <down> 9 <down> U Y U 9 O <down>. Finally, move to block 003 (Shift-<down>) and enter the other half of the tune:
P <down> <down> <down> Y <down> <down> <down> <down> = P O 9 <down> U <down> Y and then Play and stop blocks 003 and 004.

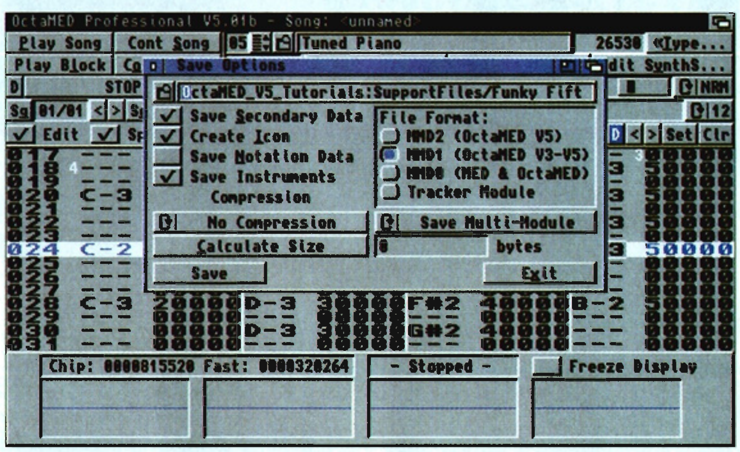
Hands up if you know someone who plays that tune on the piano...



The playing sequence tells *OctaMED* in what order the music should be played.

7 The Blocks now have to be linked together. This involves creating a list of Blocks in the order they should be played, called the playing sequence. We'll create the following sequence: 000 001 002 003 002 003. This means the introductory Blocks are played then the tune is played twice.

Open the Playing Sequence by clicking the Sq button (upper screen, fourth row). One playing sequence line has already been added for us: Block 000. In the window, click on Bottom (left of window) then Insert. A new entry 000 is added. To increase it to 001, click on the small > button (slightly above and to the left of Insert). Click on Bottom, Insert and > again to add an entry 002. Do this again, then click Bottom, Insert and < this time, followed by another Bottom,Insert and >. The required sequence has been created. Now close the window, and click Play Song. When the song has finished playing, it will start again.



The Save option automatically saves your instrument samples as part of the module file.

8 Finally we'll save the song. Select Project menu -> Save, and click on the small button at the far top left of this window. Insert a blank disk in any drive, then click on Volumes and on the name of your disk. Now type Song1.AF64 and press Return. Back in the main window, turn Create Icon off (on the left), and click on the Save button (bottom left).

There! Finished. You should now have basic *OctaMED* song construction under your belt. In next month's *AF* we'll reveal some more goodies, adding to our song and especially looking at an easier way of loading instruments. Don't miss it!

SAMPLE IT!

If you'd like to use sampled instruments other than those used in the *OctaMED* demo tune on our Coverdisk, why not treat yourself to a sound sampler. A sampler is an inexpensive device that allows you to capture sounds from any sound source (such as a CD player or microphone) directly into your Amiga. Once captured, your samples can then be used as instruments in *OctaMED 5.0*. The best samplers, *Megalosound* and *Technosound Turbo II* are available through *AF* mail order. Turn to page 130 for more info.



Grab your own *OctaMED* samples with a sampler.



THE FUTURE IS HERE... ARE YOU READY?

Richard Baguley investigates the latest word in on-line movies and virtual cats and wonders if the Heartbreak Hotel has an Internet address.

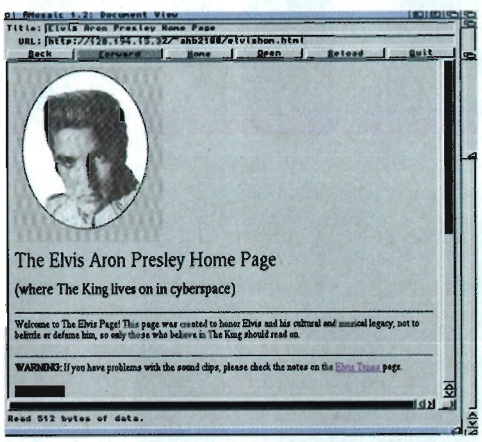
If you're a regular *Amiga Format* reader you will already know all about the future of interactive TV (*AF62*), and how you will soon be able to dial up movies down the telephone line. But what you may not have realised is that the future is already here, albeit in a pretty basic form. Already, many Internet sites are setting up systems which enable you to download moving images down the telephone line to your machine.

The technology which allows this is MPEG (Motion Picture Experts' Group). This is a standard which defines how video clips can be compressed and stored in a digital form and it's capable of a great deal of compression with only a small amount of quality loss.

For instance, a seven second clip of a skateboarder (as seen in the grab at the bottom of this page) takes up around 770K of disk space. As you might expect, the process of getting hold of this file is hardly instantaneous. It took me around 15 minutes to download it from the Californian University site where it's held.

This particular file was accessed from a World Wide Web page using the Amiga *Mosaic* software and the PD MPEG viewer MPEG_Play. Real-time viewing of images isn't a realistic possibility until high speed Internet links become more common.

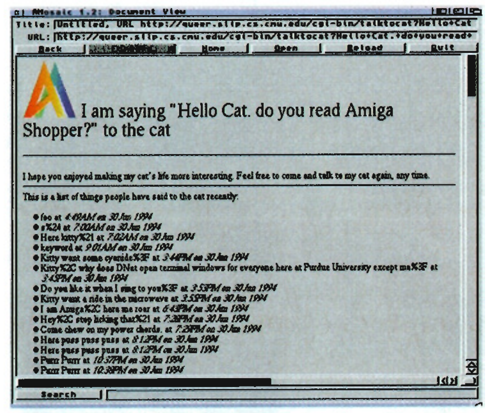
Some good examples of MPEG files on the Internet are the Genetic Movies of Michael Witbrock and William S Reilly (http://robocop.modmath.cxs.cmu.edu:8001/htbin/moviegen form), and some files on the homepage of Steve Dunham, including some good examples of digitised video of his brother skateboarding (Gopher://gdl.msu.edu:79/hdunham).



Don't you tread on my blue suede Internet shoes. Elvis fans will no doubt be flocking to the newly opened Elvis Internet site.

One of the most bizarre things I've come across recently on the Internet is a World Wide Web page set up by Michael Witbrock, one of the authors of the Amiga version of *Mosaic*, which allows you to talk to his cat. You access the WWW page, type in the message, and Michael's Amiga uses a special ARexx script to pass your phrase to the Amiga's speech synthesizer.

It also supplies you with a list of what other people have been saying to the harassed feline. However, it is, as Michael puts it, a rather abstract cat, so you shouldn't expect much of a response, although it has been known to purr and rub its side against your ankles.



Are you in need of a friend? Why not talk to Michael Witbrock's cat?

This rather curious use of Internet resources somehow seems to bring out the worst in people. Many of the things people have said to the cat are distinctly bizarre, including 'Meow meow meow meow. Now sing with me kitty meow rrrr ffffft.' and 'Kitty want some cyanide?', although my personal favourite has to be 'Some cats are aliens in green fur suits. ARE YOU?'

The talking cat can be accessed from Michael Witbrock's Home page at http://www.cs.cmu.edu:8001/Web/People/mjw/mjwhome.html.

And speaking of fat cats, there is also now an Elvis Internet site. From here you can take a trip around Gracelands, or even see the (rather long) list of things that Elvis considered essential to have in his fridge, such as at least six tins of biscuits, freshly made banana pudding and a large quantity of chocolate brownies.

There are also a good selection of pictures available for download, as well as samples from some of his songs. If, like me, you think that Elvis was an overrated cabaret artiste, you probably won't find this site particularly interesting, but if you're a fan of The King, then I dare say that you'll find something to help while away the hours. I must admit that I never realised that the name Elvis Presley was copyrighted, but apparently it's a trademark of Elvis Presley Enterprises...

The Elvis exhibition is on http://128.194.15.32/~ahb2188/elvishom.html.

Two interesting questions about the Internet and Comms in general have recently been vexing me. Why does everybody (with only a few exceptions) speak English on a network which (supposedly) covers the entire globe, and where are all the female Interneters?



MPEG files may not be the best in terms of quality, but they are the way forward for moving images on the Internet.



MAILBAG

Steve Jarratt is fast disappearing under a huge heap of letters. So he's relieved the pressure with a few answers. Send your letters to: Letters To The Editor, *Amiga Format*, 30 Monmouth Street, Bath, Avon BA1 2BW.

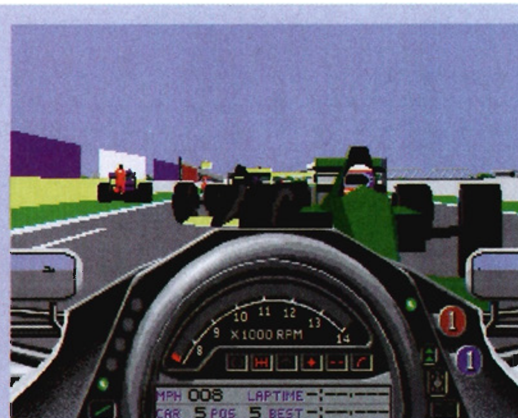
FORMULA: 1 MODEM: NULL

I was flicking through an old issue of *Amiga Format*, when I spotted an article on games that use a null modem cable. I ran down the list and spotted *F1 Grand Prix*. I immediately ran and found my *F1* manual and started to look for how to start this linked mode. I couldn't find anything about it, so I decided to write to you to ask how to start this. I hope you can help.

Also, what has happened to the humour in your reviews of games? Many was the hour I would spend reading the captions under the screenshots, and having a good laugh about them, but now, no humour at all. All we get are comments about the backdrops.

M Norton, Cheshire

Sorry, but whoever wrote that about F1 Grand Prix was obviously mad. F1 Grand Prix does not, in fact, support any null modem cabling at all (which sort of explains why the manual fails to mention anything!). If you're still desperate to link up some Amigas for a bit of two-player action, try Stunt Car Racer or Lotus 2. The problem with humorous captions is that they don't tell you anything about the screenshot! Still, if it's funny you want, funny you will get...



Hmm... nice backdrop. But seriously, it's been rumoured that *F1 Grand Prix 2* will support a serial link. Here's hoping!

COMMODORE DREAMING



The A1200 CD-ROM should be available in the UK this Christmas.

I have a dream. This dream is that Commodore stop smegging about and release the A1200 CD-ROM in the UK. There are about 200,000 A1200 owners and I reckon at least 25 per cent of us would be interested in the drive if – and it's a big if – Commodore make a commitment to help develop serious software and not just console-beating games.

Suppose Commodore finance software houses with hard cash to release serious CD software. For instance Digita could be licensed to produce a *Wordworth* CD, a bug-free *Wordworth 3*-based system with an extensive library of scalable fonts, interactive on-line help for novice users, some clipart, and so on. Text import/export filters for some of the leading PC word processors such as *Word*, *Word Perfect* and *Amipro* would also make *Wordworth CD* popular amongst students and other users for transferring work between systems.

Once this great feat has been achieved other serious software could follow suit, such as *Imagine CD*, *DPaint CD*, *Scala CD*, *Pagestream CD* and so on. If Commodore could pull this off and package *Wordworth CD* with their drive for £250, I am sure they would make a bloody huge dent in the market and launch the Amiga CD platform into the real world.

I await Commodore's decision on marketing the A1200 CD-ROM with bated breath and £250 clutched at my side. I am sure I am not alone.

James Boorman, Suffolk

Well, first the good news is that (as exclusively revealed in AF63*) the CD1200 should be on sale by Christmas. But, as you say, it's one thing to launch new hardware; it's something else completely to make sure that there's a good software base for it at launch.*

Happily, the CD1200 already has a huge library of games, but it needs some good, serious software to make people really take notice. Commodore's Jonathan Anderson agreed in principle with the idea of bundling serious software and has yet to speak to Digita, so you never know!

1200 INTO 32 WON'T GO

I own an A1200 and I'm a bit confused with all the CD³² emulators available or that are going to be available in the future – especially the price. For an example of the price comparisons, you can buy a CD³² with FMV capability, a joypad and six games for only £230.

On the other hand you can buy the Zappo CD-ROM drive, reviewed in *AF 61*, for £199.99 and that is all you get. No indication of a joypad, definitely no Akiko chip and no games. For an extra £30 a consumer can purchase a fully compatible Amiga games system, with a joypad and six games. Please shed some light on why the prices of these two items are so backwards.

Ben Hobbs, Kent

Well, for starters the Zappo drive is Akiko compatible: it emulates the Akiko chip in software – and it works well enough to run CD³²-dedicated games such as Microcosm. *And for the main course, if you bought a CD³² the only way you can use it as an A1200 CD-ROM is via the serial port – which is considerably slower than the PCMCIA method used by the Zappo. The machines aren't really very comparable, but it just goes to show what a bargain the CD³² is.*

POWERING UP



An Apple Mac LC may be cheaper than an A4000, but it's not as flexible.

I received the latest *Special Reserve* magazine this morning where an Apple Mac LC 475 8/160 with a monitor, 6 megabytes of RAM and the same processor as the A4000 '040 is selling for £1,025.99. The equivalent A4000 (same spec plus monitor) would cost £2,047. That's a difference of almost £1,000!

The price for the A4000 (from Hobbyte) includes a Microvitec 1438 monitor which might cost a bit more than the Apple monitor, but the 4000's hard drive is 40Mb smaller. With pricing like this I'm not surprised the A4000 didn't sell well.

On a similar subject why did Commodore never get their money (OK, they didn't have very much of that rare phenomenon) into the PowerPC/PowerMac? Don't say that the Amiga would just become a PC, and that it would lose Workbench and its wonderful multitasking because the PowerMac can still run System 7.0, albeit slightly slower.

This could have saved Commodore and boosted the Amiga name in computing circles. I know Commodore are (supposedly) developing the AAA chipset which will be RISC based, but would it not have been cheaper to have developed it with Apple, Motorola and IBM? There isn't even guaranteed backward compatibility from the AAA to the AGA chipset.

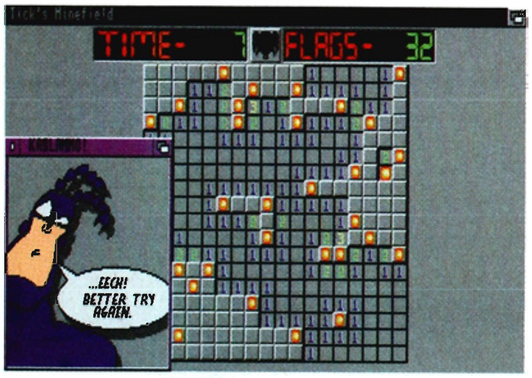
Wouldn't you have liked a PowerAmiga running the AGA chipset (or the new AAA chipset) at super fast speeds but also running Workbench 4, fully multitasking with *Windows* of course? I'm sorry, but it looks like Commodore missed the (local) bus with this one!

Martin Sloan, Melrose

OK, OK, we're all agreed: A4000s are overpriced! But an LC475 isn't such a

Continued overleaf ➡

THE BITS ON THE SIDE...



A reader is horribly hooked on *Minesweeper* on the PC. Now he can become horrendously addicted to *Minefield* – the Amiga PD version of the game.

I was recently playing a game called *Minesweeper* on my friend's PC. After just one game, I was hooked and could not bring myself to go home. After I had been kicked out, the one thought that occupied my mind was that I would somehow have to find a conversion or a clone of the game, so I decided to write to the all seeing, all knowing person, namely yourself. Is there a PD or Shareware *Minesweeper* clone or even a full price title?

Peter Gates, Liverpool

The game is also called Bombs *on the Mac and there are several Amiga PD versions knocking around, such as* Minefield *which is on the* Essential Games 5 *disk from Handy Software, 4 Drumclog Avenue, Milngavie, Glasgow G62 8NA (041-956 6602).*

I've heard that a computer version of Games Workshop's *Warhammer* has been released. Could you tell me if this is true?

Christopher Reid, Tyne & Wear

It's untrue I'm afraid. However, Gremlin (0742 753423) have released versions of HeroQuest *and* Space Hulk, *although you might find these are a bit simplistic. You could do a lot worse than give* Eye Of The Beholder *(contact US Gold on 021-625 3388) a quick bash; otherwise your next stop is a to get hold of a full-blown wargame.*

A POEM
Each month I go into a store
To buy something which gives me more.
Deciding, when the mags I spy
***Amiga Power* I might buy.**
But when I spot the price, I fear
It seems to me just much too dear!
***AF* has more than twice the pages**
Enough to last me simply ages.

Next month I'll go into a store
To buy something which ain't a bore.
And when the magazines I spy
***Amiga Format* I will buy!**
Give us more games upon your disk
Or I'll cut your head off with a whisk.
From Helen of Southend on Sea
Who writes in verse most happily.

Helen Berrington, Southend on Sea

Dreadful... utterly dreadful. Helen, take up painting or parachuting or something, but lay off the poetry, eh?

hot machine: it's not expandable and only runs the 'budget' version of the 040 chip, called the 68LC040. Originally designed to control consumer electronics goods like refrigerators(!), the 68LC040 doesn't have an FPU (Floating Point Unit) unlike 040 Amigas. So maths-heavy applications like 3D modelling won't run as quickly. Anyway a Mac won't run Lightwave *or* Imagine *or* Music-X *or* Art Department *or* PageStream 3 *or* Brilliance *or...*

Commodore would have problems incorporating their current technology into a PowerPC chip, since the Amiga employs several different chips to do the work, whereas the PC and Mac rely on the sheer power of its single CPU. But I'll be surprised if Commodore don't use Motorola's RISC chip at some point.

TOOLS OF THE TRADE

I am a semi-professional user running two 4000/40s with 14Mb of memory as part of a video suite. But with the demise of Commodore, will I be running out and selling my Amiga to the highest bidder to invest in some other technology, which I don't understand? I think not.

At the moment our company has a video on the delights of Cornwall selling in over 20 WH Smith outlets throughout the west country. Everybody who has seen it has remarked on the quality of the graphics and to my knowledge not one of them has said, 'nice graphics, shame they were done on Amigas. Commodore's gone bust you know!' It just doesn't happen. People in the real world don't care what makes the graphics so long as they impress.

If we wanted to re-invest in PC technology to do the same job each machine would cost about £10,000. *3D Studio* is £25,000 and that's just the software. This month we're investing in *Opalvision* so that we can go full 24-bit – and it doesn't get any better than that! I hope somebody does save the Amiga and that it goes from strength to strength; but for somebody like me who has invested heavily in the Amiga, I shall be sticking with it no matter what.

A computer is a tool that allows us to do a particular job, and at the moment we've still got the best tool on the market.

Dave Sawkins, North Devon

A commendable viewpoint; and one I'm sure that's echoed by Amiga users everywhere. And now it looks like the Amiga's future is secure, there'll be no need to switch to the PC (God knows why you'd want to in the first place!).

BETA BY DESIGN

Recently a colleague at work was telling me about a scheme that he is part of for testing forthcoming software releases for the Apple Mac.

He gets sent beta versions of new software and upgrades for evaluation and all he has to do in return is inform the companies of any bugs, suggest improvements, and mention any features he thinks are particularly good.

I was wondering if any Amiga software houses operate a similar scheme, and if so how do you become part of it, because I believe that I could make some useful contributions to the development of serious software on the Amiga?

You may think I am just after a 'free lunch', but this is not the case. This year alone I have spent nearly

THE PRICE IS RIGHT

This letter is in response to Jeff Walker's column in *AF59*, in which he said his boss puts the bottom line in money and thought the Amiga was too expensive when compared to the PC. Well, if money is that important, then money shall be our argument. The following prices are approximations taken from mail order houses this side of the Pond, from ads that appeared in issues of *Amiga World* and *PC World*, so actual retail prices may be different in the UK.

AMIGA		PC	
Final Writer	$120	Word	$300
ProCalc	$120	Excel	$300
PageStream 3.0	$225	PageMaker	$555
Helm	$100	Harvard Graphics	$200
ADPro	$190	PhotoShop	$555
Imagemaster R/T	$70	PhotoMorph	$90
ProDraw	$110	Corel Draw	$275
Real 3D Pro	$400	3D Studio	$3,000
Amiga 4000/40 (10Mb RAM, 433Mb hard drive, 25MHz, CD-ROM)	$3,000	Zeos 486 DX2-50 (8Mb RAM, 426Mb hard drive, 50Mhz CD-ROM, soundcard)	$2,250

The total price of the Amiga is about $4,335, while the PC takes a hefty $7,605 out of your wallet. Even if we don't take 3D modelling into consideration, the Amiga totals $3,935 against the $4,605 of the PC. So, whoever thinks the Amiga is overpriced should take a stroll around the software stores and compare prices and power of complete systems, not only hardware specs. If you want the best word processors and spreadsheets, the PC is your best bet.



The A4000 v The PC. If it was boxing match the referee would stop it in the first round.

But if you want to do something exciting, like multimedia, video, modelling or desktop publishing, then the Amiga is the only option.

Roberto Baca, Mexico

And, of course, you've forgotten to add on the cost of replacing the PC when you hurl it out the window in disgust because the stupid thing refuses to recognise your new graphics card/sound card/CD-ROM/game/MMU/graphics application (delete as applicable).

SENSIBLE SUGGESTION



If you think you're any good at *Sensible*, enter our sensational Most Sensible Goal Of All Time competition at the Future Entertainment Show from October 26-30 at Earls Court.

A few years ago Channel 4's *GamesMaster* show ran a *Kick Off 2* Golden Goals competition, with viewers sending in their best saved goals. Now that *Sensible Soccer* is the undisputed champion of Amiga football games, how about holding a competition to find the best *Sensible* goal scored?

This would be done by *Amiga Format* readers sending in their highlight disks containing their best efforts. The best goals and of course the winning entry could be put on a Coverdisk for all to see. A decent prize (perhaps a briefcase full of used fivers) should be awarded to the winner.

It would be up to you to provide the judges and decide what type of goal should win (solo efforts, direct free kicks, teamwork and passing, brilliant finishing). We also think that it's necessary when judging to strike a balance between how good a goal looks and how difficult it is to achieve. For example, long range curling shots look good but are easy to perform. We hope you can organise this.

Matthew Charles, Andrew Brown, Hastings

Well, funny you should say that, but we're organising something along those lines for the Future Entertainment Show. You can bring your saved goals along to the show and we'll get the Sensible crew to judge them on the day! And there'll be a trophy full of fivers for The Most Sensible Goal Of All Time.

£2,000 on additional software and hardware for my Amiga system at home, and I am trying to establish a multimedia production company using this equipment, along with video equipment that we've purchased or rented. So you see my dedication to the Amiga is absolute, and I only want to see it succeed.

Any help you can offer me would be much appreciated. Thanks for an excellent magazine, do keep it up.

Floyd Gleaves, Kent

As far as I know, no Amiga developers operate such beta test schemes. Obviously with the problem of piracy you can imagine some reticence on their part. However, it's not a bad idea – and Amiga Format *would be happy to co-ordinate such a scheme if any developers need some help removing bugs or improving their software.*

MOVIES, GAMES AND VIDEOS

While browsing in my local HMV store I noticed that videos, tapes and CDs were being sold off on a two-for-£10 basis. These were going like wildfire while the computer shelves nearby were being sadly neglected by the majority of customers.

I think software houses should adopt a similar strategy in the Summer months to boost sales, since this is a slow time. If companies were to sell two games in a single volume for about £30, then maybe more would be sold and the customer would get a much better deal!

What do you (and indeed the software houses) think of this idea?

David O'Conner, South Yorkshire

If you look a little closer at these 'two-for-a-tenner' movies, you'll see that they're generally either old, crap – or both. They usually lure you in with one or two good films, and then try to get you to buy one of the naff ones at the same time.

The games you're on about are usually only a few months old, and so discounting them isn't a wise move – and once you've reduced the price, you can hardly put it back up again once the Summer ends. If you're after bargains, check out budget titles and compilations.

WORKBENCH WOE

A short while ago I purchased an Amiga 1200 for my granddaughter. The Workbench disks were copied and put away in a safe place – so safe they cannot be found.

In the meantime copies of Workbench 3.0 and the storage disks have got damaged and I am trying to find out where I can get replacements for either the set of five or just the Workbench 3.0 and storage disks.

R Pearson, Carlton-un-Lyme

You can try writing to Commodore at: CBM Ltd, Commodore House, The Switchback, Gardner Road, Maidenhead, Berkshire SL6 7XA.

THE MAN AT THE TOP

Write to Commodore UK managing director David Pleasance c/o *Amiga Format*, 30 Monmouth St, Bath BA1 2BW.



CD OR NOT CD?

Is it worth me waiting for a few months as opposed to buying a CD^{32} now? Call me paranoid, but I've got a terrible feeling that when the new 64-bit Jaguar is released, other companies will follow, including Commodore, and the CD^{32} will go the way of the A600.

I've always thought of the Amiga as the only decent home machine around. I think I speak on the behalf of all Amiga users when I say we can't afford to upgrade our hardware every year.

Dai F Rees, Morriston, Swansea

The so-called 64-bit Jaguar (it's actually 2x32-bit, which is NOT 64-bit) has been on sale for some time, and it appears that none of the other hardware manufacturers are particularly worried. The reason is that Jaguar is cartridge-based, and as such, support from software publishers is a bit thin on the ground, because they all want to get out of the cartridge market.

However, technology advancement just will not stand still, and it is inevitable that 64-bit systems will arrive within a couple of years. The problem is that if you wait for 64-bit knowing that CD^{32} is the world's first 32-bit CD-based games console, then by the time 64-bit is available, 128-bit will have been announced.

My advice is buy your CD^{32}, enjoy it for a couple of years, then look to trade up when real 64-bit systems that you can touch and feel are on the retailers' shelves. Do not wait for vapourware.

THE SOLUTION IS SIMPLE

I have a solution to two of the problems that Commodore are facing. Firstly, the A4000/030, the base machine for serious users, is too expensive to be competitive to the PCs and the new Macs. Secondly, the CD-ROM drive for the A1200 is not going to be available (at least for some time or for less than the CD^{32}) with the FMV module inside – this is a serious problem because the number of users enjoying the advantages of CD-ROM for the Amiga is not going to be enough to establish a serious market base, competitive to the other platforms.

The solution is simple and cost effective for both Commodore and future Amiga users. If you browse through the A4000/030 addendum manual and look at the processor motherboard, you will notice that there is extra space on the board for a 68020 processor! The clever among you will already have found the solution: a new series of machines, an Amiga A4000 with 68020, the A4000/020!

Consider this: a machine with the power and expandability of the A4000 and the AGA chipset, without the price tag of £1,000 plus AND the ability to change the CPU motherboard in the future. I think such a machine could retail at about £500-£600. It would be extremely competitive to the cheap 386 PCs offering nice looks and the potential of a serious machine without being overpriced.

Konstantinos Margaritis, Larissa, Greece

Your suggestion is unfortunately not a practical one. The cost differential between 68020 and 68030 is insignificant, and would not result in a retail price much lower than the A4000/030. 386 PCs have been dumped on the market because nobody wants them.

The CD-ROM drive for the A4000 will support FMV and whilst the drive for the A1200 will not, it will sell in significant volumes which will ensure continuing support from software publishers worldwide.

GALLERY



You don't need to do a course in art appreciation to enjoy the works in *Amiga Format*'s Gallery.

MUSIC BOX

By C S Morgan, Wigan

We often get letters asking whether ray-traced images deserve to be treated as works of art, but just a quick look at this picture should silence the doubters! Note the clever use of lighting and the simple but effective border behind the music box.

£25 winner

There's a £25 mail order voucher for the best Gallery pic every month. Send your entries to: *Amiga Format* Gallery, 30 Monmouth St, Bath, Avon BA1 2BW.



MANTLE

By Terry Richardson, Tadworth

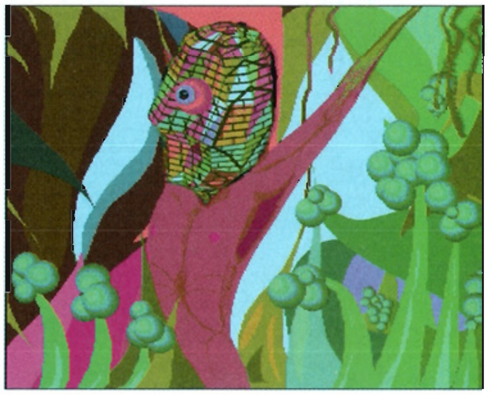
A rather clichéd subject matter, but there's no doubting how effective Terry's *Imagine*-rendered image is. The use of *Imagine*'s Wood texture and the brush map on the vase is particularly effective.



CAT SISTERS

By Bryan Moore, Irvine

According to Bryan, these two shapely lasses are taken from a cult Japanese manga cartoon. Drawn in *DPaint IV AGA*, Bryan has used the AGA chipset's 256-colour mode to great effect.



JUNGLE MAN

By Matthew Murphy, Hull

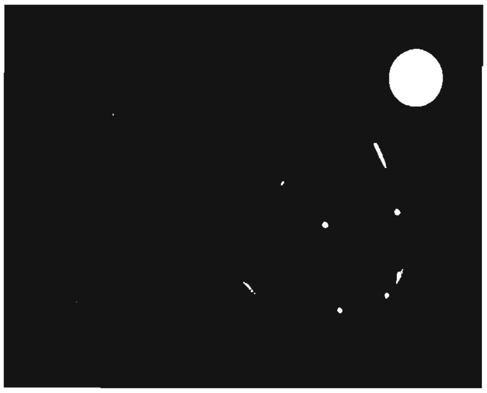
Here's a weird image that reminds me of the Natrel Plus ad. Surprisingly, Matthew created this picture on nothing more than a 1.3-based A500 with 1Mb of RAM. Impressive stuff!



LADY IN RED

By Jason Carter, London

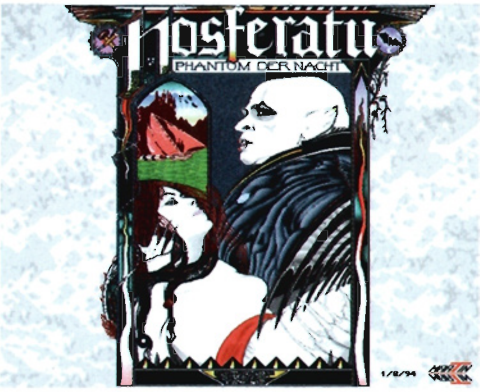
Jason's image looks very simple and even badly drawn, but the more you look into it the more detail and feeling comes through. Even the picture's seemingly unfinished appearance adds greatly to the overall effect.



ORBITAL CHASE

By Warren Kelling, Andover

This brilliant space combat image was rendered in *Imagine* by Warren Kelling. Although the objects are simplistic, the planet along the bottom of the pic and the glare effect around the bright star at the top of the image give the composition real depth.



NOSFERATU

By Mr M Edwards, South Glamorgan

This stark image was taken from a German film poster and transferred to an Amiga using *DPaint IV AGA* running in 256 colours. Although it's not original, Mr Edwards has done a fine job of transferring a difficult subject to the Amiga.

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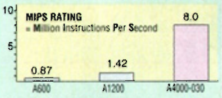


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AMIGA 4000 CONFIGURATIONS

The Amiga 4000 030EC is available in a 4Mb RAM, 214Mb Hard Drive version from Silica (please see below). It is fully configured and approved and carries Commodore's full one year on-site warranty. RAM upgrades are also available from Silica. Due to current fluctuations in the market, please call for upgrade prices.

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C= APPROVED

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- ❒ Not Again
- ❒ Numb
- ❒ Subliminal XTC (2)
- ❒ Ray World (3)
- ❒ Virtual Journey

1200 GAMES
- ❒ Stones AGA
- ❒ Yatzooie 2 AGA
- ❒ Bacman AGA
- ❒ Zombies 2
- ❒ HOI AGA Remix
- ❒ Dungeon Walker Demo
- ❒ AGA Megaball 3
- ❒ AGA Tetris
- ❒ AGA Klondike (3)
- ❒ Cards For Above (8)
- ❒ Motorola Invaders 2 (2)
- ❒ Mad Fighter
- ❒ Oscar Game Demo
- ❒ Uchess (6 meg)

1200 SLIDES
- ❒ Claudia
- ❒ Shad Art (2)
- ❒ Worlds Beyond (3)
- ❒ GIF Beauties (14)
- ❒ Bodyshop 1,3
- ❒ Bodyshop 2,4,5,6,7 (2 Each)
- ❒ AGA Manga Slides (4)

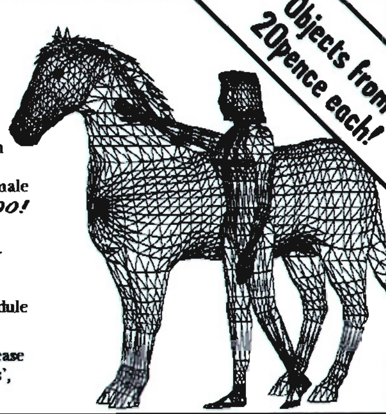
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AMIGA FORMAT



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And if Commodore's management team are successful in finding the finance they need, what will they do with the Amiga technology? What can we expect from the next generation machines? Will you be running *Windows* on your A5000? We don't quite know yet, but we will by next month – and so will you if you buy our next issue.

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ISSUE 65

On sale Thursday October 20

AMIGA FORMAT 64 OCTOBER 1994

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Unbundled and inside, the Toaster-free version of the greatest 3-D package known to mankind.



Ruff 'n' Tumble

He's small, he's blond and he's got a stonking big gun. But is this platform shoot-em-up rough or ready?

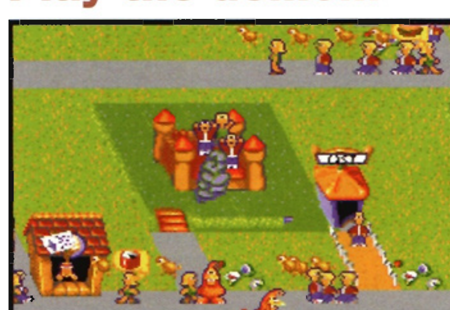


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Theme Park

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Future PUBLISHING



Staring at screens full of small numbers is about 80% of the game.

good. If you have any talent for it, I'm sure you can claim it as a tax deductible too.

Expanding the business means building new factories, new sales offices and spending more money on advertising. This is where things get complicated because you have to route all your production. For example, if the FandangoV6 is being produced in South America and you're selling it in Europe, you have to tell the chaps with the nice suits and smiles where to get them from.

When you have several factories and sales offices everywhere, this just gets unnecessarily complicated, and doesn't really add much to the reality level of the game.

Communication breakdown

There are a few more instances like this. I'm not sure whether this is a conscious attempt by the coders to introduce an element of the communication problems faced by a global business or not, but it's just plain annoying.

Although fanatically precise in some details, the simulation is lax in other areas. For example, there are no corporate taxes, import duties, government subsidies or trade blockades. There should have been an option to fiddle your taxes or embezzle money from the canteen fund too.

It isn't the theme of the game that lets it down, but the execution. You can imagine (well, I can anyway) exactly the same idea being produced by Microprose, or maybe even Bullfrog, and being compelling and addictive at every stage, with rewards for doing well, nice animations, easier to use controls and some way of judging just what you have achieved. All these things are sadly lacking.

If you are a trainee accountant, or a lion-tamer seeking a second career, don't cross *Detroit* off your Christmas list.

Nick Veitch



Juggle figures, workers and factories and make yourself a quick fortune.

DETROIT



PROGRAMMERS
Dale Campbell, Scott Woodrick and David Lester

PUBLISHER
Impressions 071-351 2133

PRICE
£34.99

RELEASED
Out now



GRAPHICS
1 2 3 4 5 6 7 8 9 10
Well designed, attractive static screens, but more animations would have gone down well.

SOUND
1 2 3 4 5 6 7 8 9 10
Apart from the tedious theme tunes and the odd crash, sound doesn't play a major role.

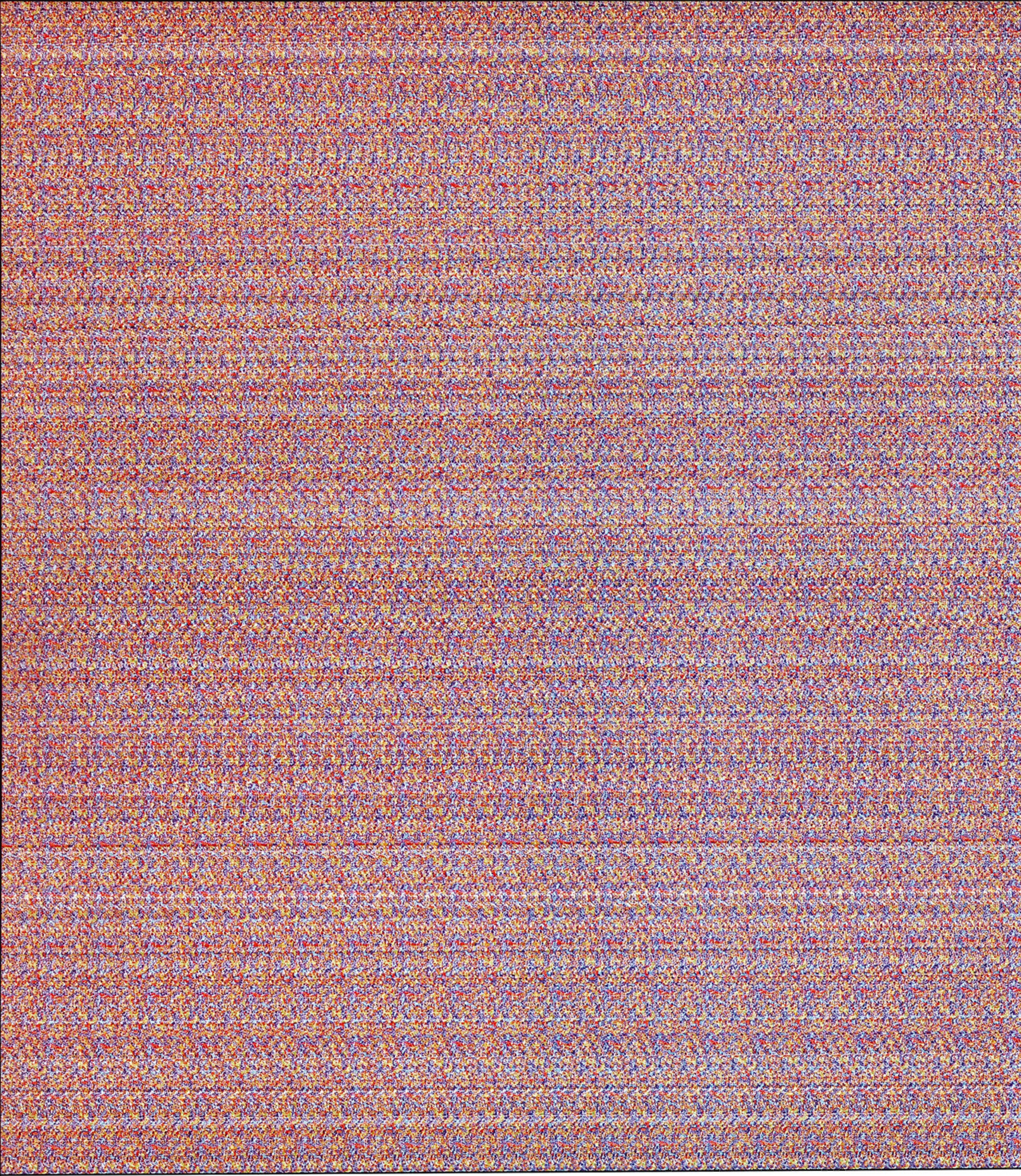
ADDICTION
1 2 3 4 5 6 7 8 9 10
Apart from being a bit knob, developing and designing new cars can be compelling.

PLAYABILITY
1 2 3 4 5 6 7 8 9 10
Some controls are well designed and easy to use, the majority are disappointing.

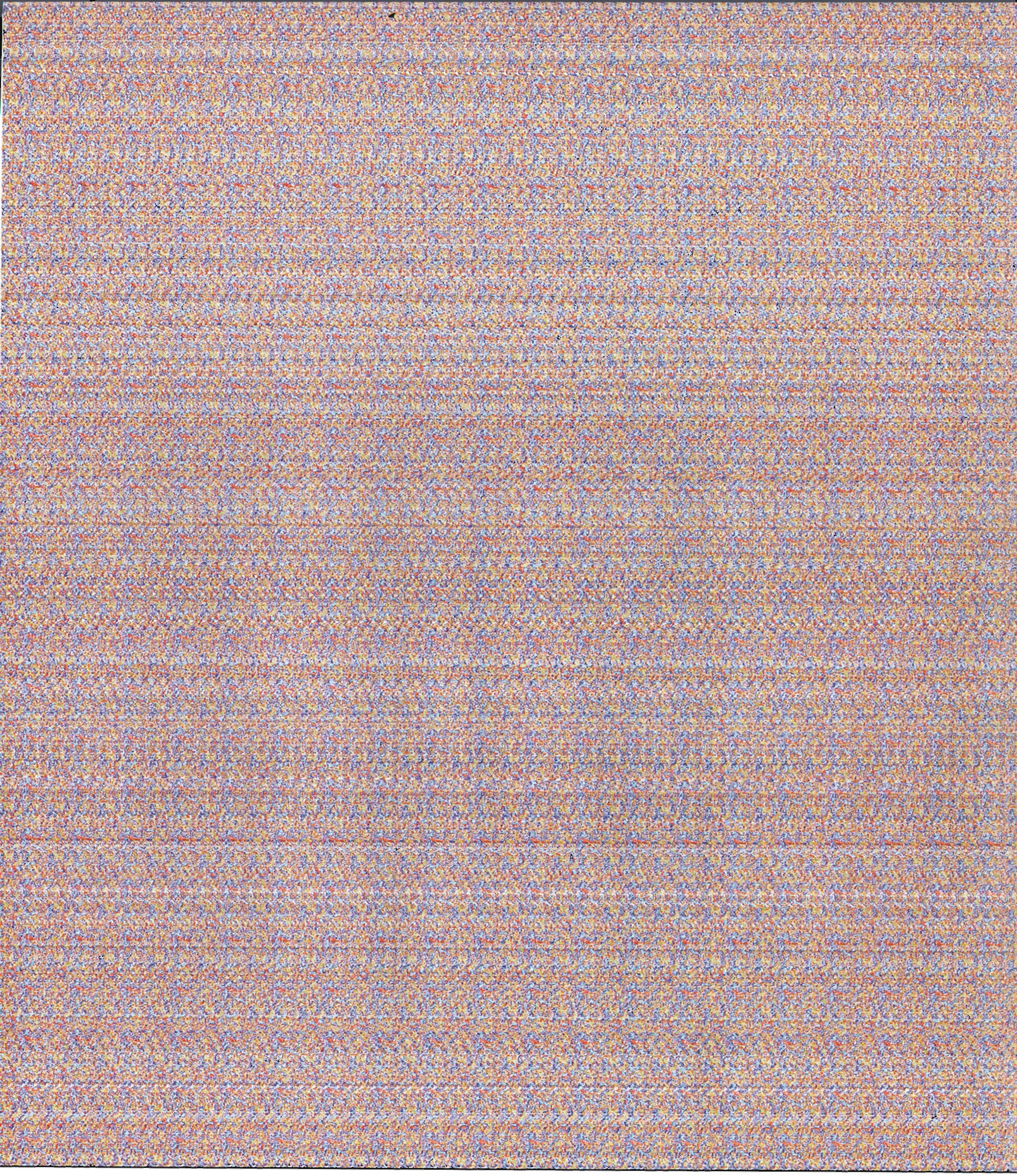
VERDICT

“It drags on, the user interface is frustrating and the music is crap, but it is a detailed simulation. The chase for the white heat of technology can be compelling”

69%



Focus on a distant object, and then hold this page in front of your eyes. Move it slowly away, and the entire contents of October's AMIGA POWER should appear in 3D. (Apparently some people of particularly high intelligence may be unable to experience this effect. If you find this to be the case, we can only suggest you buy a copy of October's 3-disk AMIGA POWER from your newsagent.)



MORTON STRIKES BACK



Using his amazing 1970s haircut, Morton flies through the air with the greatest of ease.

Remember those wonderful Taito arcade classics of the late eighties, *Bubble Bobble*, *Rainbow Islands* and *New Zealand Story*? Confused Pelican certainly do, and in many ways *Morton Strikes Back* is a tribute to those cuties, *New Zealand Story* in particular. There's the usual ridiculous plot, which I'm not going to dignify by repeating here, but suffice to say you control a stick-limbed bean with huge eyes in a collect-and-dodge quest.

The gameplay is traditional platform fare. Leap up on to little tufts of land floating incongruously in mid-air, collect the fruit and other goodies, leap out of the way of the baddies and jump on top of them to produce points and a satisfying squelch-like sound.

The backdrops are attractively cartoon-like and there is some delightful animation on the creatures who inhabit Morton's world and on Morton himself, such as the way he crosses his legs in a camp manner when in mid-jump.



Morton picks up a few passing penguins: "Hi guys, fancy coming back to my place," enquires the stick-limbed hero with the huge eyes.

On the levels

Talking of jumping, Morton has the ability to change direction in mid-air, which is just as well considering the pixel-perfect control needed to make any progress. Goodness, the easiest thing about this game is the effortless way lives are lost in rapid succession, even though Morton can take three hits before leaving the screen screaming.

To be fair, the author thoughtfully allows the player to tinker with some of the game variables at the start. Time limits can be modified, or even turned off; the number of lives are adjustable and there are four game routes available – Brief Demo, Normal, Original and Easy. Each route allows you to play different selections from the 80-odd levels included with the game – which is just as well because with only a maximum of five lives available, the likelihood of getting to see them all is pretty remote. Well, it is for me anyway!



Throughout the game there are cameo appearances by snippets from other games; in fact it is almost a game in itself to remember where you saw them before. Were those snails in *New Zealand Story* or *Mario*? And what about that swinging ball you've got to avoid?

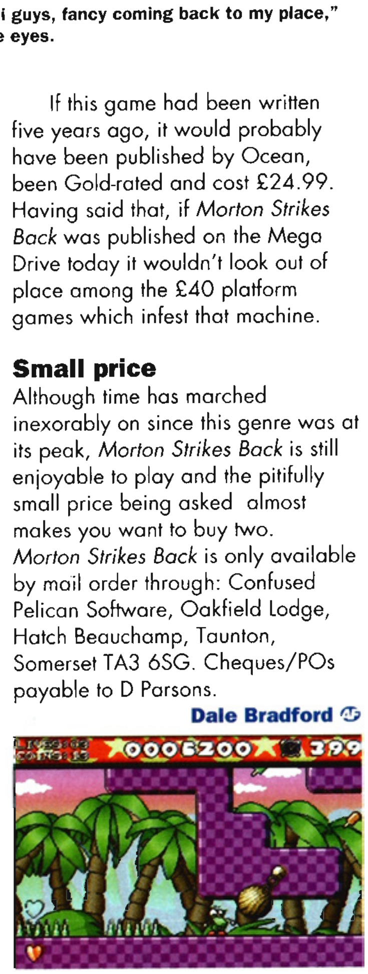
Morton is a versatile land, sea and air creature and he flits between the three methods of movement, depending on the requirement of the level. It was the swimming part I found most frustrating. The player has to keep Morton bobbing in the water otherwise a life is lost when he hits the bottom of the screen, and there's inertia to worry about, things to collect and loads of bloody fish to avoid. Where are the Spanish fishermen when you need them, eh?

If this game had been written five years ago, it would probably have been published by Ocean, been Gold-rated and cost £24.99. Having said that, if *Morton Strikes Back* was published on the Mega Drive today it wouldn't look out of place among the £40 platform games which infest that machine.

Small price

Although time has marched inexorably on since this genre was at its peak, *Morton Strikes Back* is still enjoyable to play and the pitifully small price being asked almost makes you want to buy two. *Morton Strikes Back* is only available by mail order through: Confused Pelican Software, Oakfield Lodge, Hatch Beauchamp, Taunton, Somerset TA3 6SG. Cheques/POs payable to D Parsons.

Dale Bradford



Morton asks himself if he really wants an ice lolly that bad.

MORTON



PROGRAMMERS
D Parsons

PUBLISHER
Confused Pelican Software

PRICE
£7.00

RELEASED
Out now

REQUIRED
2Mb RAM (AGA only)

GRAPHICS 1 2 3 4 5 6 7 8 9 10
Standard platform cuties, as you'd expect from a fairly standard cute platform game.

SOUND 1 2 3 4 5 6 7 8 9 10
The tune is of the boop-boop-a genre and there are some fairly good spot effects.

ADDICTION 1 2 3 4 5 6 7 8 9 10
It's a good idea to have a variety of routes into the game and it prolongs interest.

PLAYABILITY 1 2 3 4 5 6 7 8 9 10
Prolonged exposure can lead to frustration, introspection and bouts of hair-pulling.

VERDICT

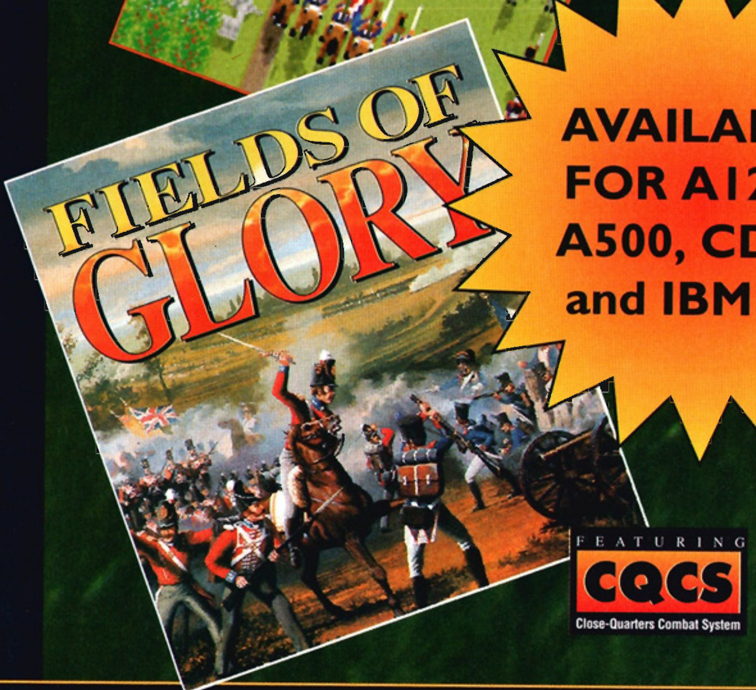
"Although *Morton* is one of the old school platform games, it doesn't look out of place alongside the more modern offerings, and at this price, it's a snip."

80%

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SIMULATION

MICROPROSE



The complete tale of *The Clue* is told in retrospect by the old geezer with the beard up on the top left there. The narrative continually changes as you explore and interact with the denizens of nostalgic old 50s London town.

THE CLUE

Computer games help answer numerous what if? questions that flit through the mind from time to time. For example, "What if I were to drive a Formula One car around Silverstone? How would I get on?" *F1 Grand Prix* helps you find out. Or, "What if I were able to jump several times my own height, manipulate myself into lots of pliable shapes and call upon the help of a devil cat from Hell?" *Putty Squad* would answer with flying colours.

Petty theft

The Clue takes a similar theoretical concept and explores how capable of committing various thieving crimes in post-war London you would be. To help realise these plans, you're put in charge of Matt Stuvysunt.

As with all criminals, you start with small crimes before graduating to the big time. To add extra intrigue to things, your story is narrated in retrospect by an older, wiser Matt. This is quite handy in that it keeps the proceedings in perspective. If you want to try the same job from a different angle, it also lets you analyse where you could have planned proceedings better .



Toad Of Toad Hall had a working relative in the Cars And Vans Office.

Initially, Matt's faced with a minimal amount of choices over his actions. But as he proceeds, meets people, visits more locations, turns over various buildings, gathers more possessions and gains an overall feel for the environment he's working in, the options he can use increase. The player feels more in control of Matt's destiny, has more freedom of manoeuvre and can act accordingly.

The crux of the game lies in your ability to plan, vet and co-ordinate people while holding numerous variables in your head such as times of police patrols, reliability, abilities of accomplices and expected financial reward. Become accomplished at planning and the game world becomes your oyster.

The gameplay is an old fashioned adventure style point and click interface. In a way, it complements the period setting. But the graphics don't. They're flat, make minimal use of colour and due to the lack of any animation, verge on being boring.



"And I'll have a 17% pay rise," said the friendly head of the Bank of England.



It all starts from here. Look, Matt's got a grey beard and moustache. So he must be old.

Several other mechanisms don't quite work either. For example, it's possible to loiter at a location for as long as you want – occasionally Matt interrupts to say that he's going to 'root to the spot' or something. But it doesn't make any difference to what's going on.

Frankly my dear...

And there's a character called Frank Maloya who hangs around outside the Fat Man's Pub. If you decide to wait for 48 hours, he stays there and smokes the same cigarette. It's hardly conducive to the atmosphere.

The same thing happens with the hotel you live in. After you've paid for the first three days, no more is said about your failure to pay the cumulative bill. Strange fare indeed.

Gripes aside, *The Clue* piques your curiosity and engages your theoretical criminal abilities. This fast becomes addictive and you'll find yourself thinking more and more like a burglar. Whether that's a good thing or not remains to be seen.

Steve McGill

THE CLUE



PROGRAMMERS
NEO UK

PUBLISHER
Kompart UK Ltd 0438 840004

PRICE
£25.99

RELEASED
Out now

HARD DISK INSTALLABLE

GRAPHICS
1 2 3 4 5 6 7 8 9 10
Flat looking. Restricted palette could have helped atmosphere. Unfortunately it doesn't.

SOUND
1 2 3 4 5 6 7 8 9 10
Tunes change depending on the location visited. Quickly becomes irritating.

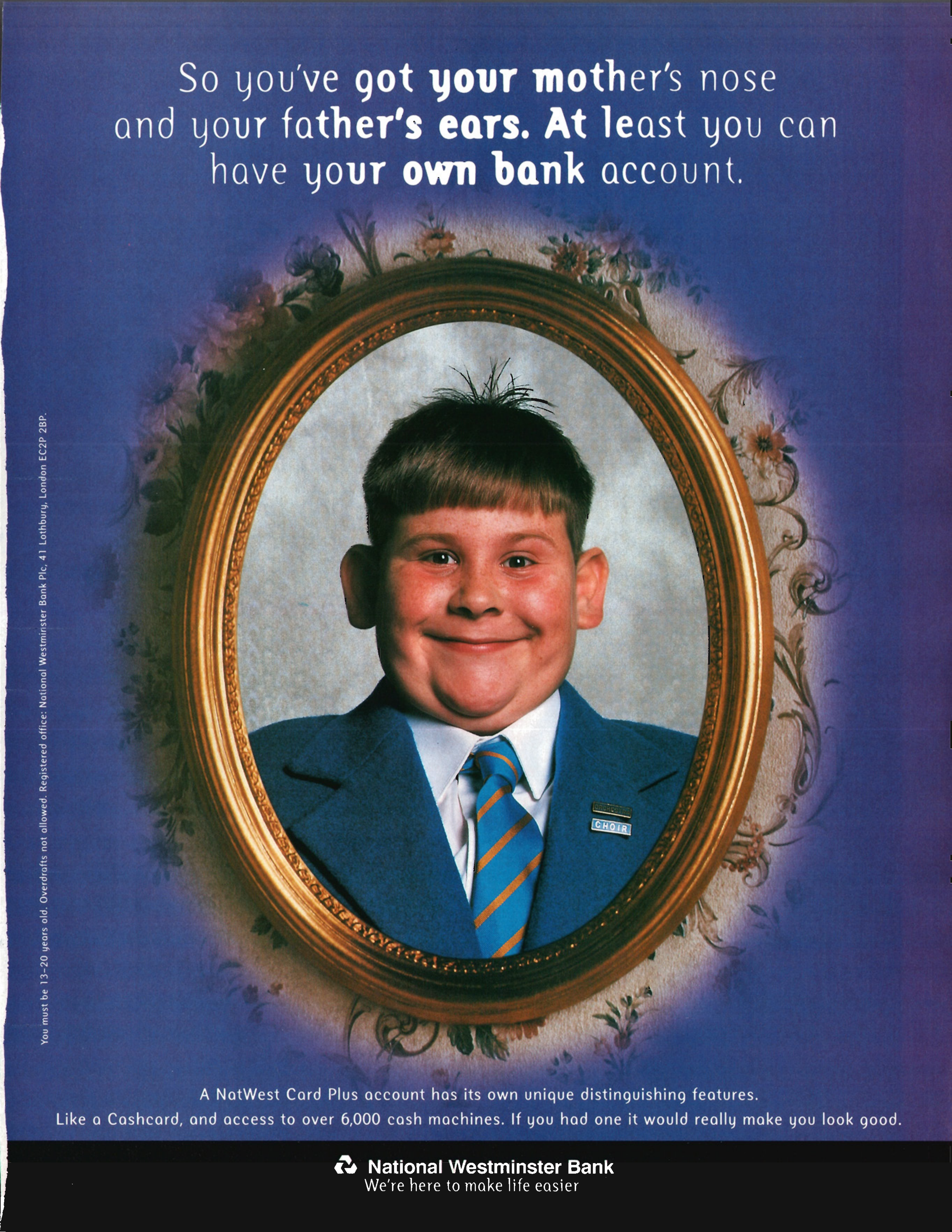
ADDICTION
1 2 3 4 5 6 7 8 9 10
Once you've successfully pulled off a couple of jobs, you're hooked.

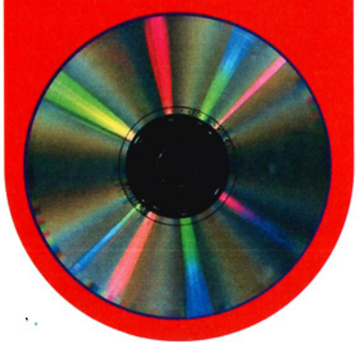
PLAYABILITY
1 2 3 4 5 6 7 8 9 10
Easy to use simplistic front end. Reminiscent of *The Secret Of Monkey Island.*

VERDICT

" Solid playability merges with a highly original plot to produce an adventure with a difference. *The Clue* is highly addictive "

74%


So you've got your mother's nose
and your father's ears. At least you can
have your own bank account.
CHOIR
You must be 13–20 years old. Overdrafts not allowed. Registered office: National Westminster Bank Plc, 41 Lathbury, London EC2P 2BP.
A NatWest Card Plus account has its own unique distinguishing features.
Like a Cashcard, and access to over 6,000 cash machines. If you had one it would really make you look good.
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CD32 GAMES

Cannon Fodder is on CD32 at last. Hurrah! If you want to check out what else is out this month then read on and stop lion around you litil divil or you'll be leaving on a jetstrike.









LITIL DIVIL: Just like _Microcosm_, _Litil Divil_ shows off the capabilities of the CD32 in full 256 colour glory. Some of the rooms are simply breathtaking.

If you want a fantastically-animated game, then look no further than ***Litil Divil*** (Gremlin 0742 839942, £29.99) – one of the best-looking games currently residing in the world of CD32 titles.

Hailed by Gremlin as an 'interactive' cartoon, the animation is exquisite and Litil Divil himself exudes so much character that you quickly grow attached to him.

He's laden down with the usual dumb plot which in practical terms boils down to walking around a load of corridors, avoiding traps and the like, entering rooms and solving puzzles, until the main aim of the game is eventually completed.

All of the puzzles within the rooms are similar in style to those found in *Dragon's Lair*, only *Litil Divil* looks better and allows the gamer more scope for individual movement within each area of the game. The first level is difficult but can be coped with. The next level is incredibly close to being impossible

Unfortunately, the puzzles and the difficulty level aren't enough to make the game anything more than an average dungeon romp. Which is a shame. Litil Divil has so much character that he really should have his own Friday evening cartoon show. Preferably one where, instead of traipsing around dungeon corridors solving puzzles and the like, he gets to terrorise comfortably well off suburban types. He deserves it thoroughly.

But seriously folks

But seriously, *Litil Devil*'s going to keep dilettantes and people with loads of money happy. Everyone else should give it a miss.

The flight sim ***Jetstrike*** (Rasputin 0438 840004, £26) is almost the opposite of *Litil Divil* in content. The graphics are hailed as 24-bit but they look like an accelerated 8-bit display. The control system is awkward to get to grips with, although once mastered it becomes natural and intuitive and the complete experience drips with whole fibre nowt taken out gameplay.

The game plays similarly to the old ZX Spectrum classic *Harrier*



JETSTRIKE: This features some of the best explosions ever heard (or seen) on any game platform. Dedicated psychopaths will be pleased. As will everyone else.

CANNON FODDER

92%







War has never been a hot cross bun, or too warm in the sun, or set to stun, or a poorly executed pun. But it has been this much fun, thanks to Sensible.

If you've never heard of *Cannon Fodder* (Sensible Software, 0799 516044, £30), then you've either been out of the country for the past year or you're six feet under.

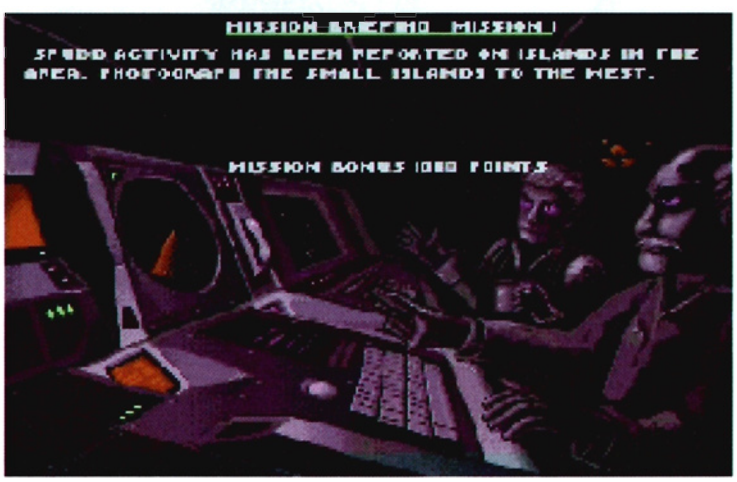
Guide little armed geezers through various terrain and missions, killing people, rescuing hostages, killing people, blowing up buildings, killing people, taking prisoners, killing people, driving military vehicles and killing people. Oh and just in case you missed it, you kill a lot of people.

***Cannon Fodder's* got it all: strategy, arcade skills, fabulous graphics, excellent sound and taxing gameplay. It's probably best played with a mouse because some of the elements are timing crucial and you may find that the gamepad is just a little too clumsy to keep up with the more frantic action.**

There are no differences between the floppy-based version and the CD version which means that there are 72 missions to be traversed, pacified and fought through. All in all *Canon Fodder* is probably the best game yet to appear on CD^{32}. Buy it today – you won't regret it.

Attack, but it runs faster, looks better and has loads more options. There are just under 200 combat missions which vastly improves on the Amiga original. Most of them are ground attack missions which is great – the explosions are way over the top and we're still delighted by them.

You can choose to fly just about any modern military airplane. To add further flavour, Rasputin have seen fit to throw in quite a few helicopters as well. Hurrah for them, or something.



JETSTRIKE: It's a pity that Rasputin couldn't have afforded professional actors for the Air Traffic Control Tower. It would have added even more atmosphere.

Other improvements are the lack of insanely long loading times which plagued the original – sometimes it was quicker to reboot and start again rather than wait for any changes you had implemented.

Flying high

If, in the unlikely event you grow tired of the military missions, you can opt to fly in the Aerolympics. These test all of your flying skills to the limit. It's a good way of sharpening up the reflexes you need for advanced combat and the like.

Platform fans shouldn't get too steamed up about the release of ***Brian The Lion*** (Psygnosis 051-709 5755), on to CD^{32}. Sure, the graphics have been prettified even more than the floppy original. Which is no mean feat considering how technically accomplished that game was. But the main failing of rampantly poor gameplay still hasn't been addressed.

Fatal attraction?

There are far too many fatal flaws, any of which can kill a half decent platformer stone dead at 40 paces. These include pits that open up without any warning, baddies who can only be killed by jumping on their heads, other baddies who kill Brian when he jumps on their head and blind leaps of faith into nothingness where half the time you're going to miss the intended target and Brian ends up dying.

It's a real pity, Brian is such a loveable little character that he deserves more than this.

Superfrog (Team 17, 0924-291867, £14.99) is a welcome

Continued overleaf ➡

SIMON THE SORCERER

70%



Simon The Sorcerer borrows heavily from old fairy tales. Many of them have an amusing slant on the original tale. Pity that the speech takes so long though.



Depending on your outlook, the little cameos toward the camera can be amusing. They can also become tiring when the humour isn't very funny or well executed.

The original version of *Simon The Sorcerer* was reviewed by Rob Mead in issue 56 of *Amiga Format*. He pointed out that in order to solve many of the puzzles you had to literally sweep over just about every pixel on screen to locate specific crucial objects. This was due to some ridiculously small detection areas set aside for said object.

The problem's still there with the CD^{32} version, only it's compounded due to the limitations of the CD^{32} controller at shifting a pointer over a screen. When you've only got eight directions compared to a multi-directional mouse control, be prepared to accelerate from a calm rational being to an insane hysterical gibbering wreck in 7.5 seconds (approximately).

On the sort of good side of things, the CD^{32} version offers speech. That's right, Simon and all the characters he interacts with speak audibly. Which helps highlight another of the flaws of the original. The characters you interact with seem too fond of their own voices to let you actually get on with the game.

Their jokes are terrible and even the distinctive voice of Chris Barrie of *Red Dwarf* fame (as Simon) can't save the gamer from this unfortunate situation, which is a shame really. Apart from *Darkseed*, *Simon The Sorcerer* is breaking new ground with this idea. It bodes well for the future of adventure games on the CD^{32}.

Unfortunately this isn't the classic game that it could have been. The graphics are beautiful, lush and invigorating but they can't veil your eyes from the numerous annoying niggles of the game mechanics. *Simon*'s for hardened adventure game fanatics only.

platform game release on CD^{32} for two reasons.

The first being the overall quality and polish of the whole production. The standard dumb plot about rescuing someone from a sticky situation and horrible end, collecting shiny, sparkling goodies and jumping on fiendish baddies' heads applies, although the aforementioned baddies don't always die when they should, which is a bit of a downer.

There are six worlds to be travelled through in *Superfrog*. Each world consists of four levels with a bonus gambling fruit machine at the end of each one. The difficulty curve is just about perfect, the initial levels entice you with their apparent ease. By then, you're totally hooked.

Lots of playability, quality production throughout and most importantly – it's also the second reason for *Superfrog* being a welcome CD^{32} release – the excellent price of £14.99. *Superfrog* is a worthwhile addition to anyone's CD^{32} collection.

Things are certainly looking up on the CD^{32} front. *Cannon Fodder* is identical to the normal Amiga version. It costs the same as well and there's no snotty intro trying to justify the cost of the extra few quid that a lot of software houses have seen fit to add to CD^{32} releases.

Brian The Lion has had quite a few additions made to the background graphics and the like from the standard version. Unfortunately it still hasn't managed to save the game from poor gameplay though. So it gets this month's Shovelware award.

That's about it for this month. In our next issue, we'll have a chance to look over the CD^{32} version of *Arcade Pool* from Team 17. As for what else is going to be around, well that's our little secret.

See you next month!

47%

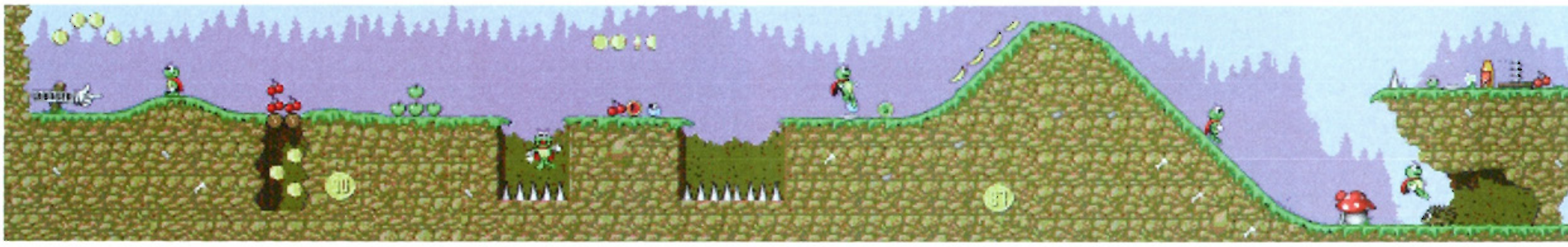


BRIAN THE LION: Poor little Brian, he tries his hardest, but he just isn't lion enough to disguise the fact that he's appearing in a second-rate platformer.

80%



SUPERFROG: Slick, professional, not as loveable as *Brian The Lion*, but Team 17's *Superfrog* manages to be very entertaining.



SUPERFROG: Sometimes, when you've got a piece-together like the above to caption it makes sense to have something to say which will fill the space. Phew, made it.

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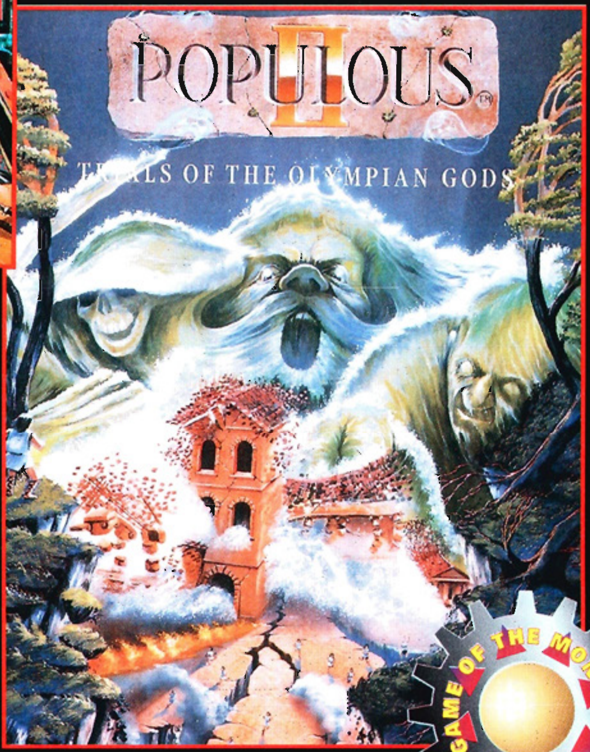
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GAME OF THE MONTH

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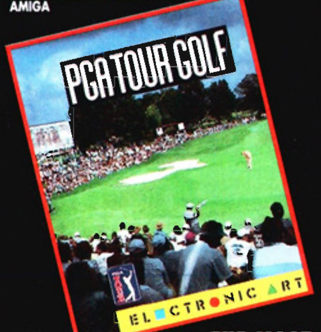
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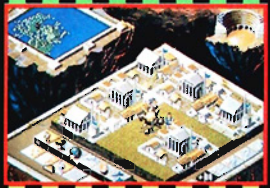
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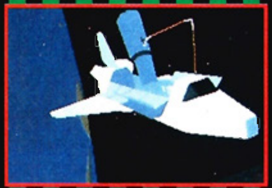
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Screen shots taken from various computer formats

RE-RELEASES

Steve Bradley reaps the latest crop of re-releases to land on his desk and separates the wheat from the chaff. A bountiful harvest indeed!



POPULOUS 2: Wandering the earth proclaiming yourself to be the greatest deity of all time is a hobby most of us indulge in, I would imagine. I know I do. I hope you do too.

The Crazy World Of Arthur Brown once said: "I am the God of Hellfire, and I bring you fire", and this is the type of stuff going down in ***Populous 2*** (Hit Squad, 061-832 6633, £14.99, *AF30* FG95%).

Populous 2 is a graphically sumptuous point 'n' click God game. You have to wander about conquering islands – the more islands you take over, the bigger the challenge becomes and the more powerful a deity you become. And the more people you can persuade to worship you, the more your power increases.

Populous 2 is a huge game and one of the very best of its type so if power's your bag, go and buy it.

Next up is ***Eye Of The Beholder 2 – The Legend Of Darkmoon*** (Kixx XL, 021-606 1800, £16.99, *AF35* FG91%). You can't score goals, you can't jump on top of people's heads and you don't even get to drive a car. What you do is role-play in a fantasy world, much as you might have done (and perhaps still do) in the original *Eye Of The Beholder*.

And if you possess the original game, you can take your old party of adventurers to *The Legend Of Darkmoon*. So what's it all about? Well, basically you wander around tackling monsters and casting as many spells as aspersions.

There is a character awareness feature which means that members of your party can inform you, usually cryptically, of stuff going on you might have missed. *Eye Of The Beholder 2*'s not wildly different to the original but at a budget price, it's a bargain for fans of the genre.

Null and void

Regular readers of *AF* will remember the hoo-ha surrounding the release of a fabulous, quirky, viewed-from-above racing game which appeared late last year. Everyone in the office loved it and many an hour was spent zooming around. And then ***Overdrive*** (Team 17, 0924 201846, £10.99, *AF53* 74%) turned up a month later. "Looks a little bit like *Micro Machines*," I said. "Mind you, it's only one-player (you can use a null modem cable for a two-player option) and not as much fun – you don't get to race around pool or breakfast tables," someone else chipped in.

A case of bad timing. But despite the misgivings we had about *Overdrive*, it's actually a decent enough performer and reasonably smooth fare, just a bit dull in comparison to *Micro Machines*. There are three skill levels, four types of motor to race and five different terrains and in the arcade mode you race for cash. At 11 quid, it ain't a bad buy for the lonesome racer.

Between two stools?

Last but not least by any means is ***Nick Faldo's Championship Golf*** (Grandslam, 081-680 7044, £14.99, *AF43* FG90%). *PGA Tour Golf* and *Links* represent the two extremes in Amiga golf games. *PGA Tour* is sparse graphically, yet fast and wonderfully playable, while *Links* looks beautiful but the screen takes a couple of years to redraw. *Nick Faldo's Championship Golf* fits in somewhere between the two yet thankfully, doesn't fall between two stools. Graphically, it's a treat – even the trees look like trees, and the screen redraws at pace.

There are a couple of courses to tackle and up to four can take to the fairways at once while the computer players all have random skill levels but hey, all golf games offer this. Where *Faldo* succeeds is in combining slick presentation with solid gameplay. Good value.



OVERDRIVE: One of Team 17's misses, the Wakefield softies should improve on this effort with *All Terrain Racing*.

MAKING THE MARKS ADD UP

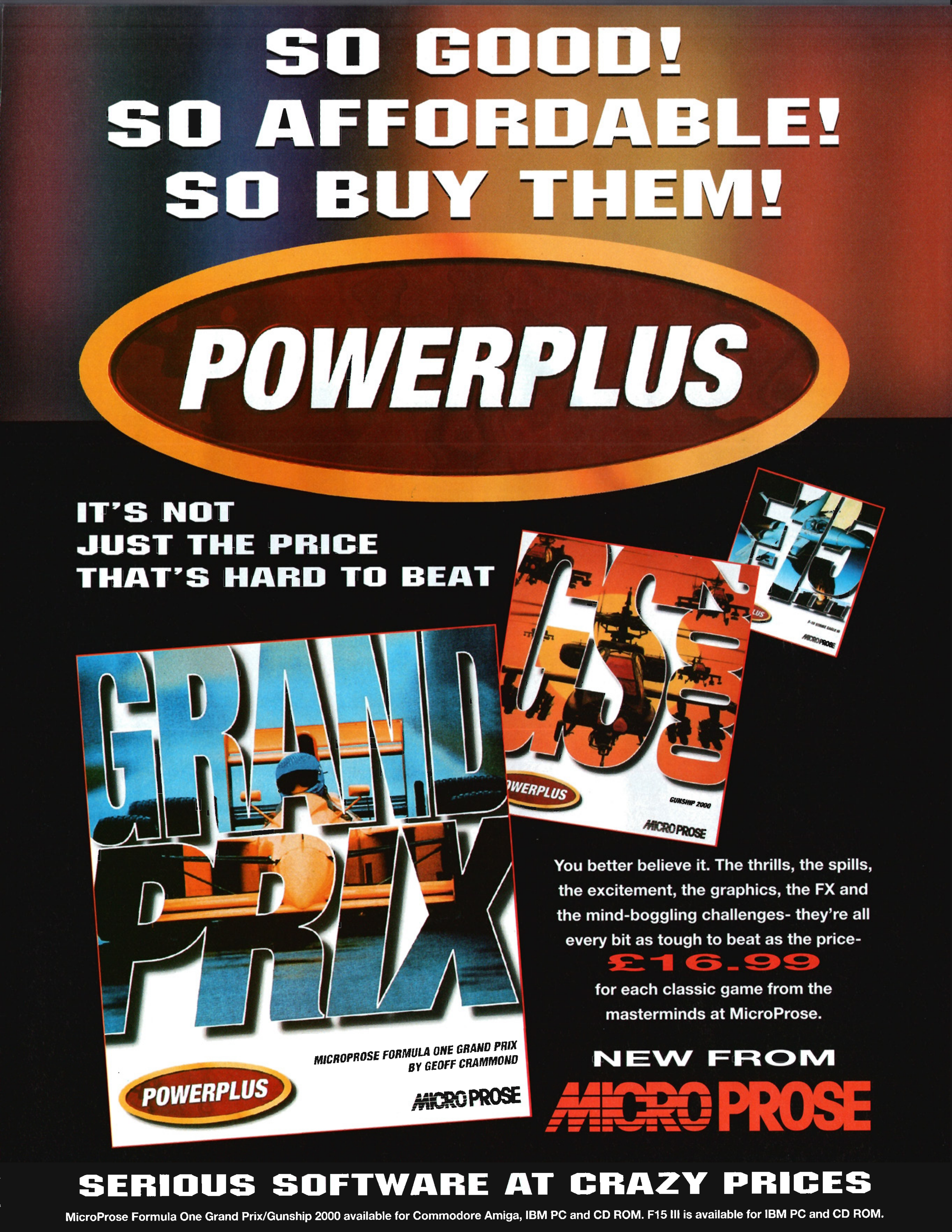
Many of the games here have two marks – one in the text and one on the picture. The first is the mark the game received when it was originally reviewed in *Amiga Format*. The score on the picture is what we now think the game is worth, taking into account the re-release price, how it's aged and whether it's been superseded by a new generation of better or faster games.



NICK FALDO'S CHAMPIONSHIP GOLF: A game that combines playability with slick graphic redrawing. A game that combines tank tops with crocodile-adorned shirts.



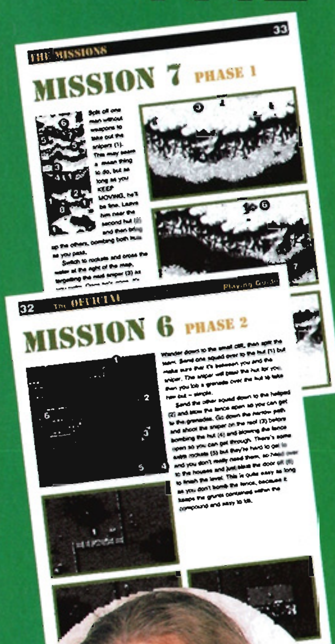
EYE OF THE BEHOLDER 2: "You can't go that way", suggests the computer helpfully and indeed, who would want to when you would surely meet a wolf singing *My Way*.


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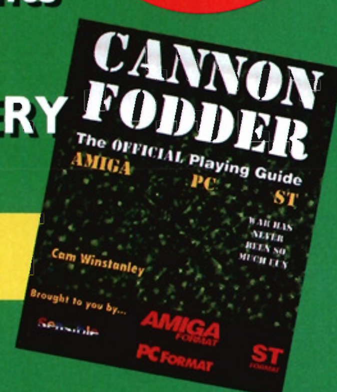
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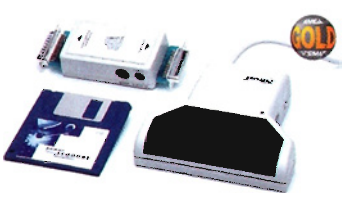
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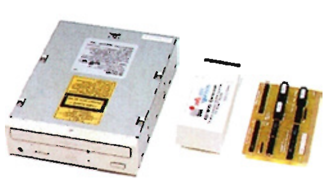
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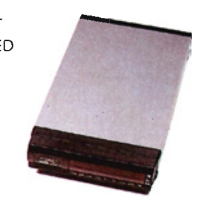
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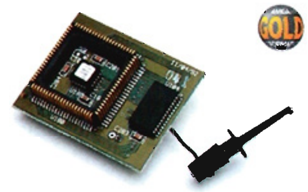
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The One 91%
Ruff 'N' Tumble
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GAMEBUSTERS

Steve Bradley says there are all sorts of tips – cue tips, filter tips, rubbish tips, discretionary tips – but if you're stuck on a game you need GameBusters tips...



Apart from being the best Amiga footie game, *Sensi* also gives you the opportunity to fiddle around with kits and teams. And now you can play in slow motion.



If you can't wait to get to grips with your opponents for a quick grapple in *Mortal Kombat*, check out our tips for super-fast loading times.



For those of you reading in black and white, the red spot ball is behind the yellow stripe. Discover how to become an *Arcade Pool* speed merchant with our tips.



You too can get to play any level of any world in the fiendishly puzzling *Lemmings 2* with just a few well-chosen mouse clicks.

SENSIBLE SOCCER - INTERNATIONAL EDITION

Reviewed *AF61* 93% ■ Renegade 071-481 9214

I've discovered how to play *Sensible Soccer International Edition* in slow-motion:

Start a friendly match and make a substitution. When your player is running off the pitch press Escape to quit the match. Choose Replay, and your players run on the pitch for another friendly in slow motion. Once the game is in slow motion it stays slow until you make a substitution, even if you load up new teams or start a tournament.

Here's another tip for *Manchester United Premier League Champions*. Immediately after you score a goal keep on tapping the R key to flick to and from the replay. About 50% of the time it credits you with another goal even though you have only scored one. Be warned though, sometimes the opposition get a goal instead of an extra one for you.

A Monks, Barrow-in-Furness, Cumbria

LEMMINGS 2

Reviewed *AF46* 94% ■ Psygnosis 051-709 5755

Here's a cheat mode for *Lemmings 2*. On the title screen click a couple of times in every corner with both buttons on the mouse. You should hear a lemming saying 'Let's go'. Bingo!

You can now select any level in any world, but beware of the Award Me sector.

Richard Wright, Chester-le-Street, Co Durham

MORTAL KOMBAT

Reviewed *AF55* 74% ■ Virgin 081-960 2255

I have an A1200 standard, with no extras, and when I insert disk one of *Mortal Kombat*, and turn on, it takes approximately two minutes and 41 seconds to load, including disk swaps.

Now, get a load of this bit. Insert disk two of *Mortal Kombat* into your disk drive and switch on the Amiga. The drive should click twice then do nothing, take out disk two and insert disk one. *Mortal Kombat* should load as usual but, believe it or not, it will load in exactly 45 seconds. I hope this works on your Amigas – if not, I must have have a bugged original.

I found this out when I was trying to be the characters Goro and Tshang Tsung. I thought if I insert disk two instead of one, it might load up, but with Goro and Tshang Tsung available, but sadly, no luck.

Shaun Robinson, Gainsborough, Lincs

VESTED INTEREST



It's snow joke getting stuck on level 12 on *Cannon Fodder*. Blast that snowman!

If anyone is having trouble on Mission 12.4 (North Face Of The Eiger) in *Cannon Fodder*, I recently discovered that a bullet-proof vest is hidden in the top right behind the lower snowman. To get it simply blast the snowman and collect the vest.

Greg Noles, Essex

WING COMMANDER

Reviewed *AF44* 83% ■ Mindscape 0444 246333

I've just discovered a cheat for *Wing Commander*. When you take off from the claw speed up until you reach around 400kps and wait a few seconds, then turn around and head straight for the claw with your after-burners on full and eject before you ship disintegrates into a billion pieces! Voila! You're ready to start your next mission!

A Reeder, Winchester, Hants

ARCADE POOL

Reviewed *AF59* 94% ■ Team 17 0924 201846

Here's a tip for Speed Pool on *Arcade Pool*. Set strength to 80%, put maximum top spin (right at top of the ball) and aim straight down the centre of the pack. Persevere with this break until five, or even six balls are pocketed from the break. My fastest time so far is 20 seconds.

Alan Strang, Strathaven, Lanarkshire

Continued overleaf ➡

SHORT AND REASONABLY SWEET

TEENAGE MUTANT HERO TURTLES
Reviewed *AF19* 35%
■ No longer available

On the security code entry screen, enter the code 8859 and press Return. Then enter the code 1506 and again press the Return key. Now enter the correct entry code. When you start playing the game, pressing the Help key gives you infinite energy.

LEISURE SUIT LARRY
Reviewed *AF53* 53%
■ Kixx 021-606 1800

Press Alt and X at the same time to by-pass the proof of age questions at the beginning of the game.

SUPER HANG-ON
■ Not reviewed

In the high score table, enter your name as 750J, then press and hold down the Ctrl, Left Alt, Z and T keys to enter the cheat screen.

ROBOCOP 2
Reviewed *AF18* 80%
■ Hit Squad 061-832 6633

On the title screen type in Serialinterface (with no spaces). Once you are in the game proper, pressing F9 replenishes lost energy and F10 skips the main levels.

SYNDICATE MISSIONS DISK

A complete solution from David McMinn of Aberdeen



Just when you thought your world domination was all over, the Americas revolt and you're presented with a new challenge with the horrendously difficult *Syndicate* Missions Disk. Let's be careful out there.

ALASKA – Protect
Move agent 4 to the east edge of the roof and destroy both police cars. Move another agent to the top of west ramp. Give him a laser so he can kill all enemy agents on the ramp. Agent 4 should be used to destroy the second car coming up the road. As long as you stop all enemy agents this mission is easy. There are 16 enemy agents.

ARGENTINA – Assassination
Give two men a flamer each instead of a gauss gun. Hide behind the building to the west. Get one agent to kill the onrushing syndicate from the north. Put the two agents with flamers beside the windows to the west and put the other two agents inside the first building. As the enemy runs round the corner, fry them. Once all agents are dead, pick off some guards with gauss guns. After your gauss guns are empty, steam in with everything you have. There are at least 39 enemy agents.

ATLANTIC ACCELERATOR – Defend Base
Arm all agents with five gauss guns and three lasers. Move them to the east side of their towers. Use gauss guns fired at corners of buildings to catch some agents in the blast and others will walk into the fire. There are 56 enemy agents.

BRAZIL – Personnel Acquisition
Put all agents in the car. Go south at the crossroads. Stop before you get to the guarded house. Send one agent to kill the guards, one to persuade the target, one to kill the motionless agents at the west and one to guard the car. Once an attack wave of agents has been destroyed, put one agent in the car and move him to the evacuate point, killing all hazards. After persuading the target, stay in the building and get the remaining two agents to stand guard at the door. The other agent returns in a car to pick up the squad. There are 32 enemy agents.

CALIFORNIA – Assassination
Destroy the group of agents to the west by firing a gauss gun shot. Go west and up to the monorail platform. Spread your agents out in a square formation. Once the enemy has stopped rushing at you, get off the platform and head north. There are a group of agents in a house and more in a car. Go to the northern-most building and kill the target. Go back to the drop-zone at the start. There are at least 30 enemy agents.

COLOMBIA – Combat Sweep
Get on the roof of the building to the north as soon as possible. Wait till all the agents (16) are killed then take one agent east and get the car inside the eastern-most building. Take the car back to the squad and go to the north section of the city. Kill the enemy agents – most put up little resistance. Head north to the northern-most building. The target appears as one of the guards on the scanner. There are 32 enemy agents.

COLORADO – Combat Strike
Arrange your men in a square and arm them with lasers. Once the agents stop rushing at you go west through the long building. Use gauss guns to kill crowds and lasers to pick off single soldiers. Save eight gauss gun shots for later. Go west past the first two houses and then north at the crossroads. Destroy the cars with one gauss gun shot each. There are at least 54 enemy agents and over 100 guards.

GREENLAND – Information Retrieval
Give one man a mini-gun instead of a laser. Use gauss guns on all the towers that are within range from the start. Wait for about one minute for a car to come out of the base. Shoot this with the mini-gun to commandeer it. Kill all guards inside the perimeter fencing before going into the inner complex in the car. Once inside the base, kill the guards. Once all guards are dead get into the ambulance and return to the drop-zone. There are no enemy agents but there are 58 guards.

SYNDICATE OFFERS

To order your copy of the ultimate *Syndicate* challenge – the Missions Disk – at an *AF* special price of just £12.99, turn to page 130 NOW!

For a full players' guide to the original *Syndicate* and the Missions Disk go to page 104 for details of the *AF Syndicate* book.

MEXICO – Assassination
Put all agents behind the house to the north and use one agent to dodge in and out. You have to destroy all cars with lasers or gauss guns. The policeman who is the target is at the east end of the dual carriageway and T-junctions. There are only eight agents but loads of well-armed guards.

MID-WEST – Multiple Assassination
Put all agents inside the house and wait for the enemy to arrive. Use lasers to kill the agents by leaving the pointer at the door and as soon as the crosshairs turn red, fire. Once all enemy agents are dead go and kill the targets. Don't walk about with your gun out unless you want hassle from the police. There are at least 46 enemy agents.

NEW ENGLAND – Personnel Acquisition
On this level some citizens need the same amount of persuasion as a policeman but the target is a normal citizen. Move all your agents into the house and kill enemies as they enter. Wait until they are all dead then move towards the target. Beware when you get to the western-most building because all guards fire guns at you. Kill all guards, persuade the target and return to the drop-zone for a pick-up. There are 12 enemy agents.

NEW FOUNDLAND – Personnel Acquisition
Spread your men into a square formation. Hang about until all moving enemy agents have been killed. Move north along the east face of the long tunnel building. Move west picking off all of the



When the going gets tough dive into a building and hide in a corner until the shooting stops.

agents when they start to run. Continue west until you get between the double fencing. Follow the fencing south. Kill all guards in the first house you come to and then kill guards at the door of the target's building. Stand at the corner and fire a gauss gun. The blast should take out all the guards but leave the target safe. Persuade the target and go back through the double fencing. Follow the north edge of the city to the pick-up point. There are 24 enemy agents.

NORTH WEST TERRITORIES – Escort Executive

Get into police car and stop it just outside the gate. Get out of police car and put your men in a square formation. Kill all on-rushing enemy agents – some of them are in a police car. Once all moving agents are dead, send one man west and kill all of the motionless agents. Move the police car and allow the executive to go on his way. There are 20 enemy agents.

NORTH WEST TERRITORIES – Hitman Assassination

Move north to the row of trees. Move east until you reach the guarded house. Kill guards and destroy roadblock. Go east and put three men on the square of ground east of the T-junction. Send another agent further east to the target house. Kill guards at the door. Steam into the house killing everyone. There are eight or 16 enemy agents.

PARAGUAY – Protect

The path that the man takes is: east, south before the eastern-most building, west at the fence and stop beside the female citizen. Continue west stopping at another female and, upon reaching the pillar, north, past the house at the first ending of road, and then west between the first two houses. The mission then ends. There are 56 enemy agents.

PARAGUAY – Recon Sweep

There are three methods to do this mission as you are told in the emergency update that all you need to do is evacuate. Each method only requires one agent to be sent in.

First method: Give your agent a persuadatron. At the start, persuade two citizens and two policemen. Then go into the house and as the enemy agents run into the house they are persuaded. Once all enemy agents are persuaded, go north and kill the policemen. Get on the monorail and go east to the pick-up point. This method can be used if you are low on agents as it is the easiest mission to persuade the enemy.

Second method: Put your agent inside the house and kill the agents as they run in the door. Follow the directions as the first method, once all agents have been eliminated.

Third method: This is probably the hardest one. Go north along the street, on to the monorail and east to the pick-up point only pausing to kill agents who catch up with you as you run.

ROCKIES – Escort

This is the same mission as the *AF59* Coverdisk demo. Park your car in front of the target's car. Get out and move two agents south and two south at the street west of the first street. Kill the onrushing enemy agents. Leave one agent beside the target to protect her. Move the other three west, slowly taking out everything, making sure you send at least one agent to take out the roadblock. Lots of agents gather in the far north-west so you can kill them all with one laser shot. All the agents to the extreme west and south-west put up no resistance. Once all enemy agents are dead, move your car out of the target's way and let her do her job.

SOUTHERN STATES – Data Acquisition

Get to target as soon as you can, killing as many enemy agents as possible. Go south to the T-junction, west to the crossroads and then follow the road south until you are outside the target building. Move about outside the house until all the agents come out and you can kill them. Once they are dead, persuade the target. Go west to the T-junction then north killing the agents (who put up no resistance). Fire gauss guns at the doors where the guards are and they should get caught by the blast. Get the access card, go back to the start to be picked up. Make sure you protect the informer after persuasion because he walks slower than your agents. There are 28 enemy agents.

URUGUAY – Equipment Grab

Give each agent five lasers, two gauss guns and a shield, except one agent who gets a scanner and a mini-gun instead of the gauss guns. Swap a gauss gun for a persuadatron for another agent. Move two men east to the edge of the city. Move two men east, one persuading all the people and following the road until they reach the junctions.

Move the two agents to the west to the north and just inside the complex. Kill the agents on the ground with lasers and the three guards with a mini-gun. Get the medikit and kill the remaining agents on the platform. Stay inside the complex until no more agents attack you. Move the agents that went east to the north-east complex and kill all exposed guards. Move all agents into the north-east complex and place them on the ramps.

Use the agent. Turn on the shield on the platform. If your energy gets to about half, turn on your shield and go back to the rest of the squad. Use an agent who has full energy and do this repeatedly until all guards on the platform are dead. Now use the agent with the persuadatron. Turn on his shield and rush up to the group of guards round the target. Use one agent to clear a path to the pick-up point and stick close to wall but not so close that the blast of a gauss gun gets you if it misses. The enemy fire about six guass gun shots at once, so you die if you get caught by them. There are at least 48 enemy agents.

VENEZUELA – Combat Sweep

Set your men up so you can see in all directions but you can only be attacked from two – for example at the T-junction west of the start. Position your men in a square and kill all the enemy agents as they rush at you. There will be a long wait before the final agent comes to meet his doom. There are 56 enemy agents.

YUKON – Escort CIV

Move all of your agents to the other side of the street. Send one agent round the north edge of the building and one round the south side of the building. Move the other two south. If you have done this correctly then the CIV will not move. Position the agent who went round the south side of the building directly across from the alley. Kill the oncoming agents with the two agents that went south. Once they have all been killed, use these two agents to sweep the streets, ridding them of all filth and the police. Once all enemy agents are dead, move one of your agents near to the CIV and he will start his movement. The CIV will not be attacked by the police but it is more fun wasting them. There are at least 39 enemy agents.

TAKE CONTROL



To succeed at *Syndicate* it's vital to choose the right combination of agents and weapons from the control panel. Always use four agents, arm two with six lasers and two gauss guns, arm the third one with the same weapons but swap a gauss gun for a scanner and with the fourth one, swap a gauss gun for a persuadatron on missions where you need to persuade someone. Always follow this set-up unless you are told otherwise.

GENERAL TIPS

1) Use lasers. This seems to be standard armament for the enemy (along with guass guns).

2) Hide in houses and kill the enemy agents as they run in. (This is a very safe tactic.)

3) If at all possible, restrict the target's movements in protect or escort missions.

4) Use the square formation in sweeps. Each man covers another like himself and the chances of being killed are reduced.

5) The earliest missions are sweeps or assassinations. It is so easy for an enemy agent to fire a laser through you and into the target on protect or escort missions.

6) Save the game after each mission. Reload if you get killed or fail the mission.



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HELPING HAND

Everyone needs a little help from their friends occasionally. Steve Bradley extends his hand of friendship...

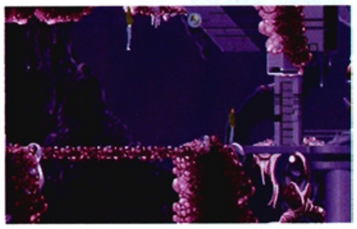


SECRET OF MONKEY ISLAND: "So I says to the wife, if I can't have a monkey, what about a parrot then? So she says to me..." Guybrush edged away from the loony.

PLAIN SAFING

In *The Secret Of Monkey Island* I am having trouble buying a boat from Stan's Used Ships. Stan suggests getting a credit note but you can't have a credit note from the storekeeper unless you've got a job. Please help.

Daniel McClumpha (splendid name), Hampshire



FLASHBACK: "Did you order a large pepperami with extra anchovies, sir?"

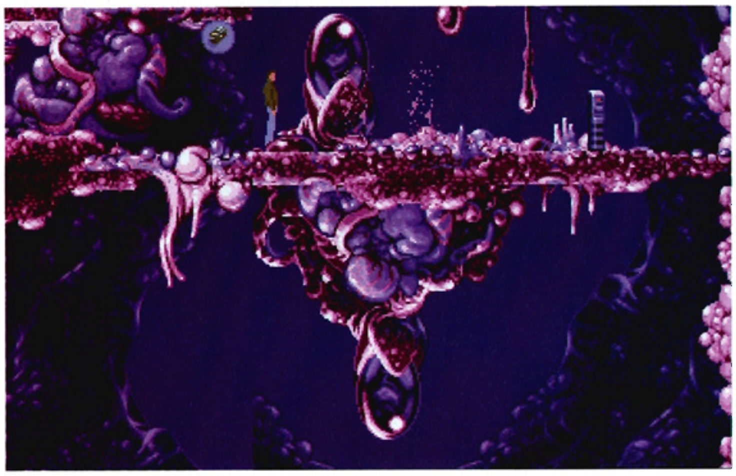
Get yourself a job Daniel. Oh, all right – tell the storekeeper that you are gainfully employed and he will get a note from the safe. Make a note of the combination. Whatever you tell him you do, he won't believe you – he puts the note back in the safe. Say that you're looking for the Sword Master to send him away. Walk to the safe – pull to move the handle anti-clockwise and push to move it clockwise, then enter the combination, pilfer the note and head back to the boat yard.

TROUBLE AND STRAFE

I'm stuck on phase five of mission 18 in *Cannon Fodder*. I presume that somewhere in the level there is a helicopter or tank to destroy the enemy buildings, but when I get out of the jeep either a tank shoots me or I get massacred by troops.

Anon

Jump in the jeep and attempt to lure the tanks to the bottom of the screen. Once they're there, drive up to the top left-hand corner and park outside the first troop door. Blast the door to the right of that one and take out the blast door that's inside – you'll find a missile-firing helicopter inside – go to it. Thanks to Cam from Amiga Power *for his excellent playing guide which you can purchase by turning to page 74 of this issue.*



FLASHBACK: This little man can run, jump and roll, just like a real little man. Unfortunately, he never seems to pull any of his tricks when we're doing screenshots.

BACK TO THE PLANET

The last level of *Flashback* is causing me some consternation. I have the atomic charge but I can't get past the forcefield. Also, how do I get a ship to escape the planet?

Y Alaskary, London

You must first roll through the forcefield, then hit the switch before teleporting back. Turn right and take the lift up and – hey presto! – you get to see the final animation – no spaceship worries.

HE AIN'T HEAVY, HE'S MY BLACKSMITH

Please help me on *Gobliins 2* before I tear my hair out. I can't get the metal for the blacksmith and I can't get Schwarzy to weigh enough to pull the well cover right off.

K Armstrong, Oxford

Get the mayonnaise and put it near Gromelon then put Fin on the shelf and make him jump on the mayonnaise. While Gromelon is drenched, pick up the sword with Win. Activate Win on Rustik and when Stalopicus' mouth is open take the chewing gum with Fin – use the chewy on the chest lock to take the imprint. Give the blacksmith the imprint and the sword.

Enter the tunnel with Win and when the monster starts to speak, go through the door with Fin – the combination of the monster's jaw moving and Win's voice stuns Schwarzy and while he's stunned, use the stool on the hoist with Fin to hitch him. Use the false teeth with Win on Schwartzy who hangs for a moment. Now throw the anvil at Schwartzy before he comes up – he then goes down to lift the well cover. Corks!



CANNON FODDER: This is what happens when you can't find the helicopter.



GOBLIINS 2: Mayonnaise, blacksmiths, chewing gum? What an odd game.

A-CHEAT

Are there any cheats to get a pile of cash in *A-Train*?

Graham Berry, Derby

Yep. Hold down Shift and type CHEATERCHEATERWIMP which gives you the handsome sum of $1,000,000 and fills your land with materials.

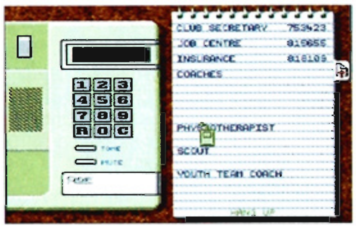
Thanks to W Adams for that. He/she wins a fabulous A4000 and a job at Sensible Software for life. Or was that a minuscule Amiga Format *badge?*

HAND OF SATAN

How do you get loads of money in *Premier Manager 2*?

Peter Rankin, Surrey

Sell all your players.



PREMIER MANAGER 2: "Sorry, I didn't catch that last bit. Howard who...?"

SEND US YOUR STUFF

If you're having trouble with a particular game or have a solution to a letter printed in the magazine, don't keep it to yourself – write it down and send it to us and we'll do our best to print it. Send it to: Steve Bradley, HELPING HAND, *Amiga Format*, 30 Monmouth Street, Bath, Avon BA1 2BW.

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(AF0001)



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(AF0003)



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(AF0002)

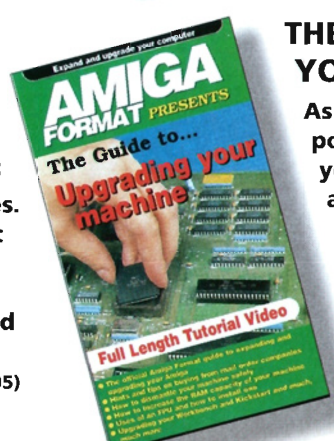


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(AF0004)

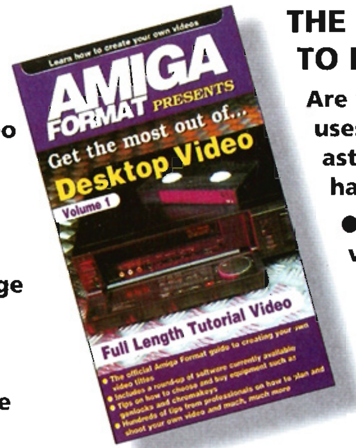


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(AF0006)

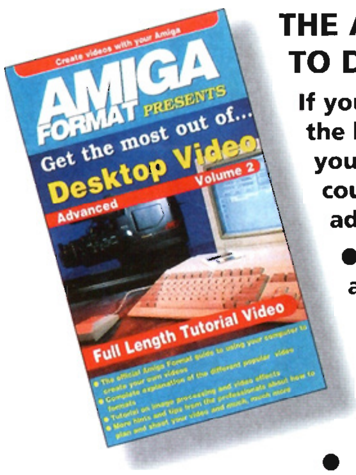


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(AF0007)

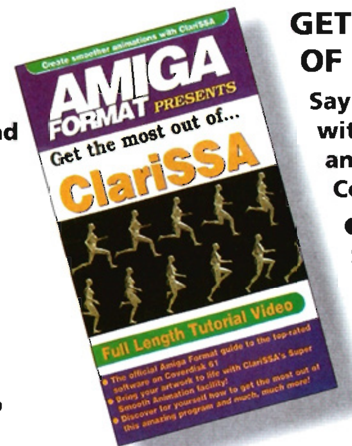


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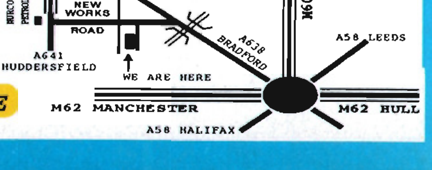
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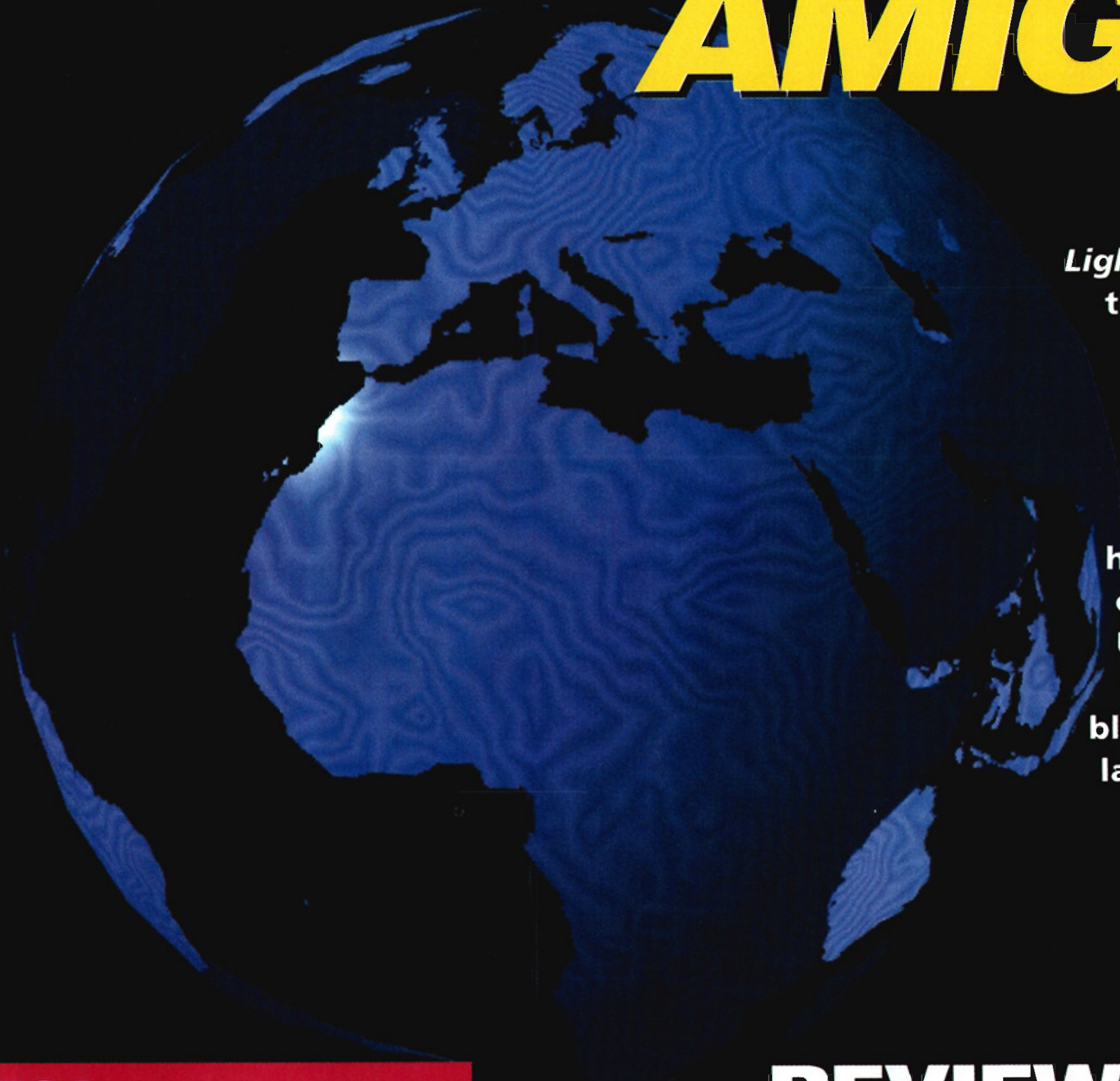
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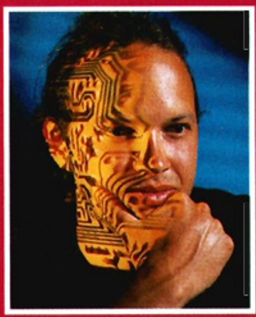
SERIOUSLY AMIGA



The power of *Lightwave* is such that this image was created (including modelling time) in less than half an hour on a plain old A4000/030. Unfortunately, the Amiga did blow up slightly later that day...

AMIGA FORMAT

WELCOME!



Boo! My A4000 is now operating in a mode of non-functionality, after spending the better part of a month rendering and re-rendering flying logos, naked women in the bath and various space-type objects. At least it gave its life to the greater glory. Some of the pics are in this issue, but if you are coming along to the Future Entertainment Show (see page 44), you can see some more stunning animations created with this top-rated software – if I can resurrect them from the ashes of my now defunct machine.

You will also find a few more surprises in these hallowed pages, including a pint-sized graphics tablet which knocks the spots off its larger chums and some rather excellent software from a company we all assumed had lost interest years ago. Have a great month, and see you at at FES!

NICK VEITCH

REVIEWS

Unleashed at last, *Lightwave 3.5* may be the most expensive ray-tracing package for the Amiga, but it's still the best in the world.



There is a new art form at large, but you won't see it in any gallery. Some talented sculptors are hard at work, but they never go near a chisel. As the likes of the Siggraph and Bitmovie animation festivals have shown the world, there is just as much art to be had from modelling light on a computer as there is from any amount of canvas and paint.

Let the art pundits not decry the 3D modeller. To create a work of art requires just as much talent on a computer as it does in any other form. In fact, to produce feats of excellence with ray-tracing software takes the combined skills of sculptor, painter and photographer.

Lightwave is probably the best known Amiga ray-tracing software, in fact, it's probably the best known ray-tracing software on any machine. From *SeaQuest* to *Babylon 5*, images created by NewTek's most desirable product pop up on TV all the time. The idea in *Lightwave* is to build polygon models, give them realistic textures and then generate a movie of them. As you can imagine it's not quite as

Continued overleaf ➡

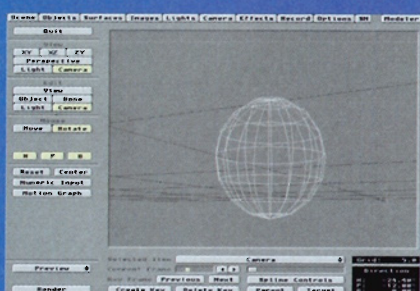
TEXTURE MAPS

Virtually all of the surface characteristics can be replaced or complemented by texture maps. These are IFF images which are used to map the required characteristic on to a surface.

This is a very powerful feature, and can often save a lot of time. You have probably already seen colour maps in action such as boxes with labels on, and drink cans, but you probably haven't seen transparency maps. Follow these steps and see how easy it is to create your own spinning globe à la BBC.



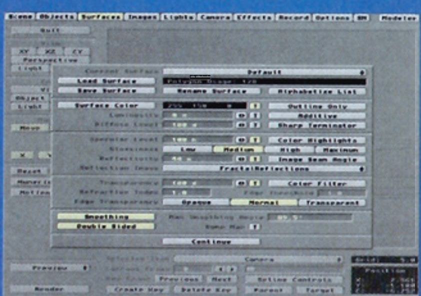
1 Find a nice, flat picture of the Earth. Make sure that the land mass is black, and the sea is white.



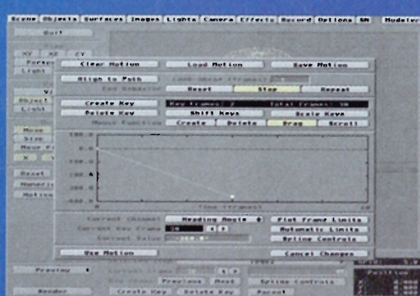
2 Model a basic sphere and load it into the Layout Module.



3 From the Image Requester, load in your picture of the Earth.



4 In the Surfaces requester, apply the earth as a Transparency Map. You can apply it as a Specularity Map, but you must invert it.



5 Spin the object through 360 degrees. The easiest way to do this is through the motion control editor.



6 Sit back and render the results. You can add your own logo and a scrolling mirror image in the foreground for authenticity.

LIGHTWAVE 3.5



MACRO CITY

A powerful component of the Modeller is the macro button. *Lightwave*'s Modeller is *ARexx* compliant, so you can generate complete objects with macro scripts if you like. It also means that you can remove the drudgery of repetitive operations.

One of the more useful macros is called Logotron, which allows you to enter text and automatically creates a bevelled 3D logo. There are others which produce swirling seashells from curves, step and repeat and even a macro that writes a little Haiku (Japanese poem) for you. This isn't actually useful, but I imagine it breaks the monotony of modelling yet another section of the *Babylon 5* space station.

LIGHTS

The one thing that can make or break a good render is the lighting. When you think about it, all ray-tracing revolves around lights, so what type of lights they are and where you put them makes a world of difference.

There are three types of lights in *Lightwave*: Distant, Point and Spot. Each has its uses. Distant is good for a general sun-type light, Point makes a good lightbulb effect and Spotlight makes a good... er, spotlight. As you can see from these images, the placing and type of light makes a dramatic difference to the end result.

You can also use a special effect called Lens Flare. This is the effect that you often see in films, when the camera is pointing towards the sun. In fact, lens makers have been trying for years to reduce this, but it is included in *Lightwave* because it is such an important part of movie-making culture.



This image was generated with a Distant light source.



This image uses the Point light, giving pronounced shadows. Also, lens flare is operative here.



This light is a Spotlight, which enables soft shadows and a more directional light.



Lens Flare (see the box – left) can make all the difference to otherwise plain images.

⬅ easy as all that. But with *Lightwave*, it nearly is. Modelling a ray-traced object is very like a draughtsman designing a real life structure. You simply have to construct the object from lines and basic shapes.

Basic three dimensional objects can be called up from the side panel, including spheres, discs, boxes and cones. These primitives can then be manipulated into any object you can imagine.

There are plenty of manipulation tools provided, including a magnet, shear, twist, extrude sweep, tunnel, core and Boolean operations. For the most part these features are far more advanced than those found in *Imagine*, which doesn't have any Boolean functions. They enable you to combine or subtract objects from the different cels or workspaces available in the Modeller. At any one time you can have any of the work areas selected in the foreground, and one in the background, which is useful when creating associated, but not connected objects, and getting the dimensions and orientations correct.

The modeller also supports text, so you can type in characters to generate two dimensional polygons on screen. You can then extrude, bevel and otherwise pervert the character shapes into whatever you want. The only fonts supported are Adobe ones though. Three fonts come with the software – if you need more, your best bet is to buy ones for the PC (which, providing you have *CrossDos*, you will be able to transfer to the Amiga) or download them from a BBS. You need Printer Font Binary files, which are normally identified as .pfb.

The surface of each object is divided into polygons – usually triangles. Each polygon can be given its own surface characteristics (something you can't do in *Imagine*). So complicated objects (like the *Babylon 5* station) can be created in one part for convenience, even though they contain a number of different textures.

These textures can be controlled in great detail in the Layout Editor. In fact, probably the most powerful part of *Lightwave* is the Surface Editor in the layout program. Everything else is just modelling and positioning, but the surface

THE LAYOUT MODULE

The Layout Module is where the lights, objects and camera are positioned to make your dreams come true. Here is a brief guide to the menus and buttons available.

Objects: This is where objects are loaded and you can check on how many polygons you have, which makes estimating render times easier. This is also where you assign bones to the object skeleton.

Lights: Here you can define the brightness and type of lights and how they cast shadows.

Camera: This allows you to change image resolutions and determines their aspect ratio and those of any special rendering modes (such as shadow-mapping). You can select the type of camera.

Record: The record option is used to save animations, alpha channels, still images or all three.

SN: If you have more than one top-powered Amiga, and a Toaster accelerator known as the Screamer, you can network your machines together here.

Surfaces: The characteristics of each surface type are defined here. If you're using mapping features, load the images from the Image menu first.

View: Apart from the usual top, front and side views, there's a perspective view, a camera view and a very useful light view.

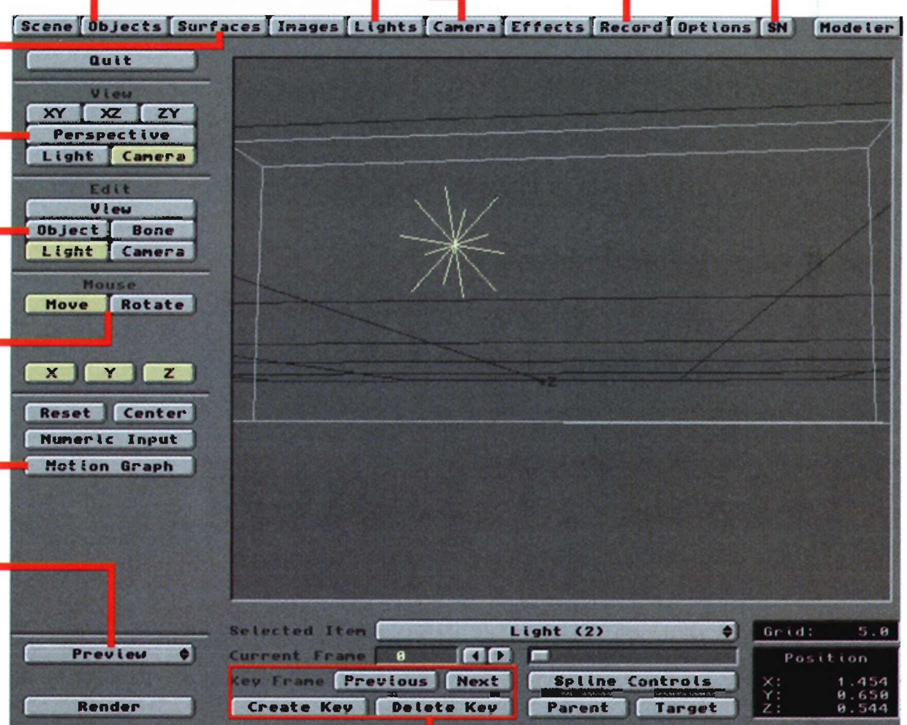
Edits: You can edit these items by clicking on the relevant button. When editing bones, if they are active, the associated object is also moved.

Mouse: The selected item can be moved or rotated with the mouse, or by numeric input.

Motion: The motion graph allows you to edit every aspect of position and rotation between key frames with spline curves for smoother, natural movement.

Preview: You can generate a wireframe preview (which only takes a few minutes) and view the sequence before you commit to a long render.

Keyframes: The frame recording controls allow you to construct a lengthy sequence of frames just by specifying a few key points.



characteristics determine what your objects actually look like. A cardboard box could be turned into an office block with a small amount of fiddling.

The surface is defined as percentages of the following properties: Colour, as a 24-bit RGB value; Luminosity, the amount of light given out; Diffusion, how well light is spread when it hits a surface; Specularity, the tendency to produce a highlight; Reflectivity, the amount of light that is reflected back and Transparency, the amount of light that goes straight through.

For the most part, these surfaces are better at modelling man-made objects, such as plastics and metals than natural ones, but by using texture maps, these can also be generated fairly proficiently.

It seems a little strange that surfaces are assigned in the Layout section rather than the Modelling section. So you have to model the object and label the different surfaces on it, then export it to the Layout Module to specify what these surfaces are. Then you have to save the model out again (otherwise the surface properties are lost).

Another slight annoyance is that the Modeller does not contain any equivalent of *Imagine*'s Quickrender. Although you can produce a fast, rough, shaded object, you still have to go to Layout, set up the camera and render it from there.

However, these are but small quibbles compared to the power of the system. When you start using the Layout module, this power becomes apparent. Being able to position objects using the mouse to move and rotate them in all dimensions is very useful, and there are many occasions when you don't have to be terribly accurate positioning objects. You can also set things up numerically.

The wide range of views is very useful too. Being able to view the scene from a light makes setting up Reflection or Specularity effects very easy indeed. Screen updates are fairly quick, even on a 25MHz 68030-based machine. When moving objects, there is always a bounding box display visible for all other objects, making positioning very simple indeed.

Lightwave is predominantly designed for creating animations and there are certainly a great number of animation controls available. Animations are built up of key frames, so there's no reason why you couldn't make every frame a key frame, and manually set up the lights, camera and objects in each, but it would take you a lot longer and, unless you were very precise, it wouldn't be as smooth as the computer-generated tweening. Key frames can be set for individual objects, which means it's easy to set up different, smooth motion paths for each item. The smoothnes of the tweening can be altered by using spline curves in the motion graph editor, which creates smooth camera movements.

There's nothing to touch *Lightwave 3.5*. If only for that reason, Amiga owners can still hold their heads high.

THE MODELLER MODULE

The Modeller is where, arguably, all the hard work is done. This is where you have to visualise your 3D object and build it up using primitive shapes and polygons.

Multiply: The multiply menu is very useful for creating three-dimensional objects from 2D outlines. The Extrude, Path Extrude (which uses a motion path) and Bevel functions are very handy.

Polygon: The Polygon functions allow you to create or edit individual polygons. This is also where the surface types are labelled.

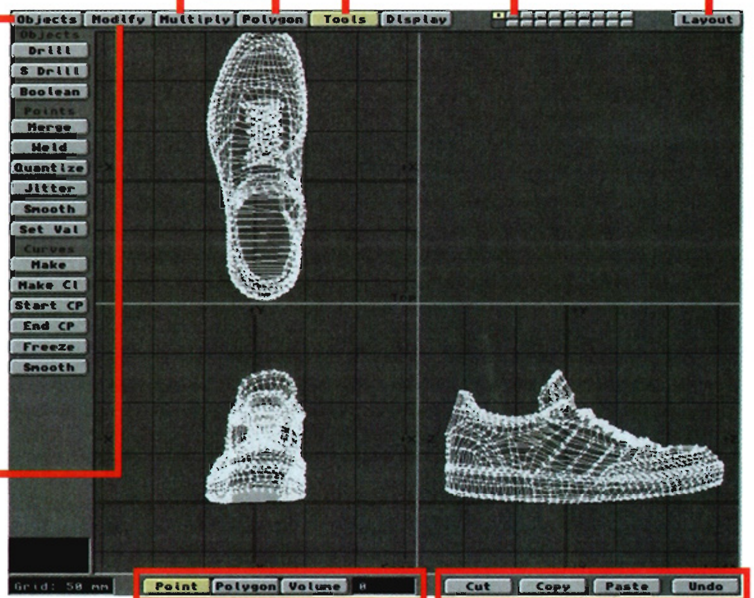
Tools: The Tools functions include such necessities as a Drill (which will do both Tunnel and Core operations), Smooth, Jitter and Quantise Points options and a full repertoire of Boolean options.

Cels: These select the foreground and the background Modeller cels. There are 10 separate cels.

Layout: This button returns the user to the Layout module.

Objects: The object functions are concerned with the loading and saving of objects. This is also where the macro commands are executed. You can get all sorts of useful statistical information from this panel.

Modify: The modify menu allows the manipulation of the orientation and position of the object (relative to the axis). You can also Shear and Twist your object (rather like in a paint package). The two most useful tools here are Magnet (which works very like the magnet in *Imagine*) and the Bend operation, which makes objects bend realistically.



Selection: These buttons choose the selection mode.

Edit: These buttons can be used to cut, copy and paste selected polygons.



What a difference a surface can make. The left half was created with added surface attributes such as Specularity.

LIGHTWAVE 3.5

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£449 (including a set of free tuition vouchers).

SYSTEM REQUIREMENTS
6Mb RAM, hard drive, 68030 or better recommended.

SPEED ●●●●
On many comparisons with *Imagine*, it came up slower, but it's not possible to make truly equivalent tests. Rendering certainly isn't speedy.

MANUAL ●●●●●
Excellent, but essentially a reprint of the relevant Toaster material. A bit brief on Bones but otherwise superb.

ACCESSIBILITY ●●●●●
Easy to use. Everything is button and mouse operated.

FEATURES ●●●●●
It's impossible to reproduce many *Lightwave* images in other packages.

VALUE ●●●●●
It may seem like a lot, but compared to other professional 3D software, *Lightwave* is a bargain.

"The best software engineering I have reviewed on any computer platform!"

98%

TV*TEXT PROFESSIONAL 2.0

Jason Holborn takes a look at Zuma's new video titling program, *TV*Text Professional 2.0*. Is it worth the upgrade price?

Unless your dog managed to get to your Coverdisks before you did, chances are that you've already had a play with *TV*Text Professional*, the brilliant video titling program on this month's Coverdisk. Originally released back in 1990, *TV*Text* still looks and performs as well as ever. Now, four years on from the release of the original, Zuma are back with *TV*Text Professional 2.0*, a vastly updated program that has been totally rewritten to make full use of all major advances in the Amiga's operating system and video hardware.

Opening up the *TV*Text 2.0* box, you're greeted by a fairly hefty ring bound manual, an addendum covering the changes between version 1.0 and 2.0 and six disks, one containing the version 2.0 program and five extra disks packed with outline fonts. Although most of these fonts appear to have simply been sourced from the PD libraries, Zuma have obviously taken great care to pick only the best.

Loading TV*Text 2.0 is a bit of an anti-climax if you've already used the version on our Coverdisk. Apart from the obvious changes that have been made to the screen format requester that pops up when the program is first loaded (version 2.0 now supports the Amiga's display database), the screen display and even many of *TV*Text's* pull down menus are unchanged. Indeed, it's not until you attempt to render some titles that you notice any major changes.

One new feature, however, is *TV*Text's* impressive support for outline fonts. OK, so outline fonts are now handled transparently by the operating system, but Zuma have taken the program's font handling capabilities a lot further. For starters, *TV*Text* now boasts support not only for Workbench CompuGraphic outline fonts but SoftType fonts too. If you own either *Final Writer* or *Final Copy* from Softwood, then this is great news, because both word processors use SoftType outline fonts which can now be used with *TV*Text*.

One pleasing change to how *TV*Text* treats fonts is that you can now type directly on to the screen rather than having to enter your text into a separate render window. Simply click where you'd like the first character to appear and start typing. *TV*Text* then draws a bounding box around the text.

Once you're happy with your text, it can be repositioned and – best of all – scaled to any size or aspect ratio by dragging out one of eight handles. Unique to *TV*Text* is its ability to generate titles at any angle – you just tell it what angle you'd like your titles to be displayed and start typing. What's more, because *TV*Text* now uses outline fonts, your titles are redisplayed with no loss in quality. Hurrah!

TV*Text is heavily reliant on rendering effects to achieve the impressive titles that set the original aside from the competition. With this latest release, however, A1200 and A4000 owners can take advantage of the AGA chip set's improved screen modes. This is a major boost because you can generate titles at a resolution of 1280x512 (not counting the extra resolution that overscanning provides) with up to 256 colours.

Just like a desktop publishing program, *TV*Text Professional 2.0* allows you to stretch and shrink titles with no loss in their quality.

Zuma have updated many of the text rendering effects to take advantage of the increased colour palette. The gold sheen effect, for example, uses a wider spread of shades giving a more subtle effect. Mixing titles with existing IFF images and brushes is now more feasible too because *TV*Text* automatically handles the task of remapping colours.

AMIGA GOLD FORMAT

In fact, *TV*Text Professional 2.0* really comes into its own on an AGA machine although owners of pre-AGA Amigas will find the program's improved colour handling useful too.

*TV*Text Professional 2.0* has been a long time coming but it's been worth the wait. Zuma have put a lot of effort into the upgrade and it shows. Although its presentation capabilities are still primitive, no other titling program can generate titles that even come close to those you can produce with *TV*Text Professional 2.0*. For generating static video titles, *TV*Text Professional 2.0* is the best video titler this side of the *VideoToaster*!

TV*TEXT PROFESSIONAL 2

DISTRIBUTOR
Zuma Group Inc 0101 602 246 4238

PRICE
£129

SPEED ●●●●
Even on an A500, outline font handling is surprisingly rapid. If you run the program on an A1200 it zips along.

MANUAL ●●●●
A well written and logically structured manual that allows quick and easy access to information on any aspect of the program.

ACCESSIBILITY ●●●●●
Version 2.0 is even easier to use than the version on our Coverdisk. You'll be churning out titles in no time!

FEATURES ●●●●●
*TV*Text Professional 2.0* is without a doubt the best video titling package available for the Amiga.

VALUE ●●●●
Even at £129, this latest version is a bargain – buy it through *Amiga Format* and you can get it for £40 less! (See page 100 for details.)

"For preparing impressive video titles, nothing comes close to TV*Text 2."

92%

LIGHTS! CAMERA! ACTION!



Once you've generated your titles they can be displayed complete with video effects using the *TV*Play* utility bundled with *TV*Text Professional 2.0*.

Bundled with *TV*Text Professional 2.0* is a small utility called *TV*Play* which provides a quick and easy method of displaying the titles you generate in the main *TV*Text* program. Because *TV*Text* saves its titles as IFF files, you can produce presentations combining both *TV*Text*-generated titles and static IFF images. As *TV*Play* treats each screen full of titles as a separate page (a bit like *Scala*), you can even assign transitions (video effects) to each page. *TV*Play* offers a wide range of effects ranging from simple fades to zig zags, stripes, blinds, spirals and random mosaics. What *TV*Play* doesn't do, however, is scroll text, which is a surprising limitation.

EP SOFTWARE



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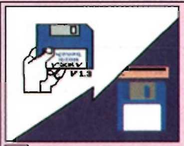
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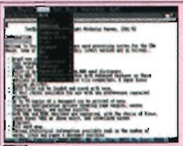
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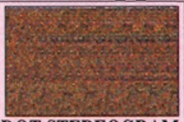
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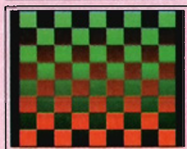
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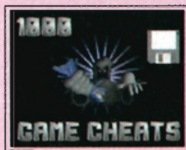
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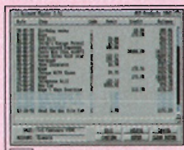
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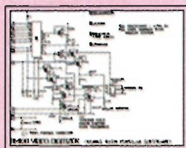
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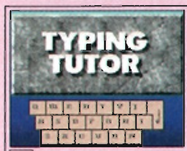
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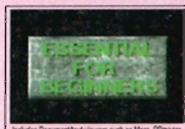
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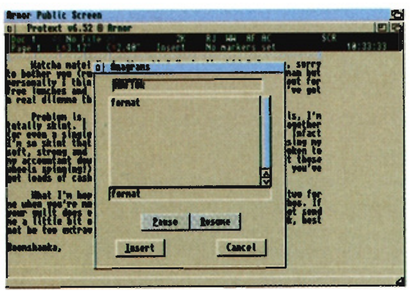
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PROTEXT 6.5

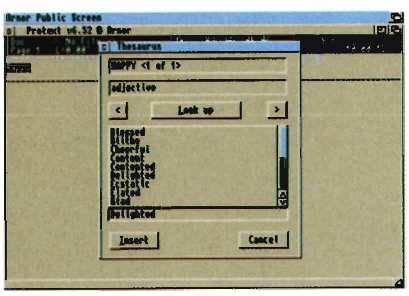
Proving that you don't need fancy fonts and pretty pictures to edit documents, Arnor's *Protext* is still going strong. Jason Holborn put the new release to the test.

Very few programs, let alone word processors, could claim to have pedigree – like the computers that run them, most programs last a few years and are then replaced by new ones that have been rewritten from the ground up. More often than not, their replacements bear little resemblance to the original programs.

One program that has stood the test of time, however, is Arnor's *Protext*, a word processor that has been doing the rounds for more years than most of the machines that it now runs on.



Solve all those magazine puzzle competitions with *Protext*'s anagram solver.



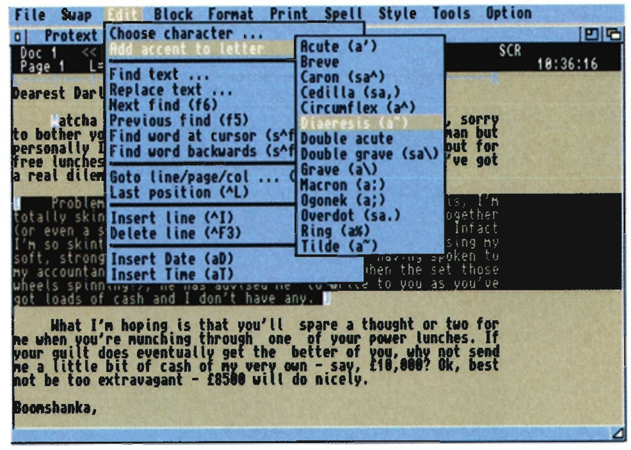
Protext's new look Intuition front end makes the program much easier to use.

Arnor originally developed *Protext* way back in the early 80s when Amstrad's 8-bit baby, the CPC464, was still selling like hot cakes. Since then, *Protext* has been ported to just about every conceivable computer platform ranging from the PC, Amiga and Atari ST to hard wired portables such as Amstrad's NC200 Notebook.

During the many years that *Protext* has been available, its basic structure has remained virtually unchanged despite numerous revisions. It's no surprise, either – every single version of *Protext* that we've ever reviewed within the pages of *Amiga Format* has received a high rating – *Protext 5.5*, for example, even managed an *Amiga Format* Gold when it was reviewed way back in issue 28. With this in mind, why change a winning formula?

Obviously the competition in the Amiga word processors market is a lot stiffer than it used to be, with word publishing programs like Digita's *Wordworth 3* and Softwood's *Final Writer* blurring the distinctions between traditional word processing and desktop publishing. Not wanting to see *Protext* fall by the wayside, Arnor have launched a new version – *Protext 6.5*. It boasts a host of new features, but is the new *Protext* man enough to fend off the challenge from the new breed of word publishers?

If you have a hard disk-based Amiga, installing *Protext 6.5* is straightforward



***Protext 6.5* may lack the more cosmetic features of word publishers such as *Final Writer* and *Wordworth 3* but its word processing power can't be faulted.**

enough thanks to Commodore's Installer utility which automatically handles the task of putting all the appropriate files in the right drawers. If you already have an earlier version of *Protext* installed, the Installer replaces the older files with their new *6.5* counterparts. Arnor have put a great deal of effort into upgrading many of *Protext*'s system files including the vast selection of printer drivers included with the package.

Like previous versions, *Protext 6.5* can still be run from floppy. Once it's loaded, you're greeted by the now familiar *Protext* window which can be displayed either on the Workbench (if you haven't got a lot of memory) or within its own custom screen.

Although the *Protext* Config utility (a separate utility which allows you to fine tune how *Protext* operates) provides extensive control over the appearance of the *Protext* screen, there's still no way to alter the colour palette if the program is run in its own custom screen. Surely a colour palette editor wouldn't have been too hard to incorporate.

Despite *Protext*'s age, Arnor have gone to great lengths to ensure that *Protext 6.5* adheres to Commodore's style guidelines. Introduced with the launch of *Protext 6.0* (the last major release), version 6.5's front end is even more OS friendly with all the program's various requesters boasting full Workbench 2.0 compliance.

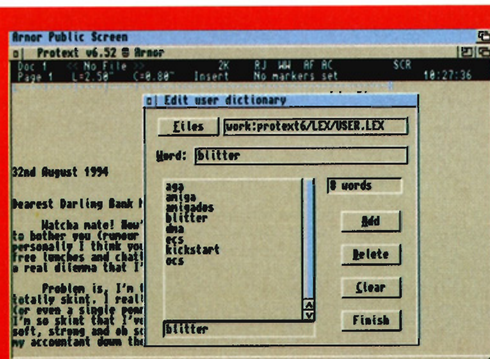
Although Protext 6.5 still doesn't come close to the user-friendliness of programs like *Final Writer*, it's getting there. What's more, you don't need a porky '030-based Amiga to run *Protext* - a 1Mb A500 runs *Protext 6.5* just fine.

Upon first inspection, very little seems to have changed between *Protext 6.0* and *6.5*. Just like previous versions, Protext offers two modes – edit and command – which you toggle between by pressing the Escape key on your Amiga's keyboard. Command mode brings up a little Shell along the bottom of the screen which is used to enter special reserved commands to force *Protext* to perform specific tasks –

DICTIONARY EDITING

As any magazine sub-editor will tell you, adding your own words to a user dictionary can be very dangerous indeed, because it's left down to you to decide whether the word is actually spelt correctly or not. Say, for example, you entered the word Amiga as Aemiga and then told *Protext* to store it into your user dictionary. Once entered, *Protext* would ignore this mistake completely despite the fact that it was spelt incorrectly. With *Protext 6.5*, however, help is at hand with the new Dictionary Editor requester. As its name suggests, this handy little fellow allows you to edit the words held in your user dictionary.

Selecting the Edit User Dictionary function brings up a brand spanking new requester which lists the contents of your dictionary within a scrolling list window. Individual words can then be edited simply by clicking on them with the mouse. If you edit a word and then press Return, *Protext* doesn't automatically replace the old spelling with your new edited version. Instead, it treats the new spelling as a new word and adds it to the dictionary. The old misspelling is then removed with the Delete gadget.



User dictionaries are notorious for filling up with incorrect spellings and slang words. With *Protext*, however, you can now edit them out.

typing Spell, for example, makes *Protext* spell check your document. Although this command mode seems somewhat redundant now that virtually every function can be accessed through pull down menus, *Protext* purists (myself amongst them) still find the command mode a far quicker method of controlling *Protext*'s various functions.

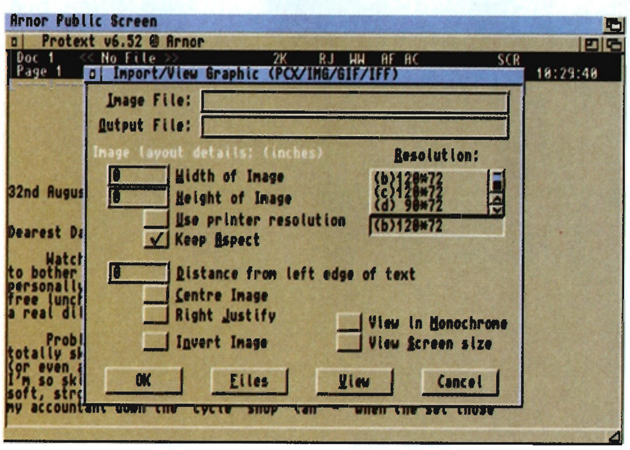
One welcome addition to *Protext*'s many editing options is automatic spell checking which, as its name suggests, automatically checks the spelling in your documents as you type. Unlike some word processors I've used, *Protext*'s

" You won't find a word processor that can beat Protext for raw word processing power "

implementation of this feature isn't at all intrusive – instead of throwing up a requester should you spell a word incorrectly (stopping the flow of creative juices in the process!), *Protext 6.5* simply sounds a beep immediately after the word has been entered and it's then down to you to choose whether to go back and correct it.

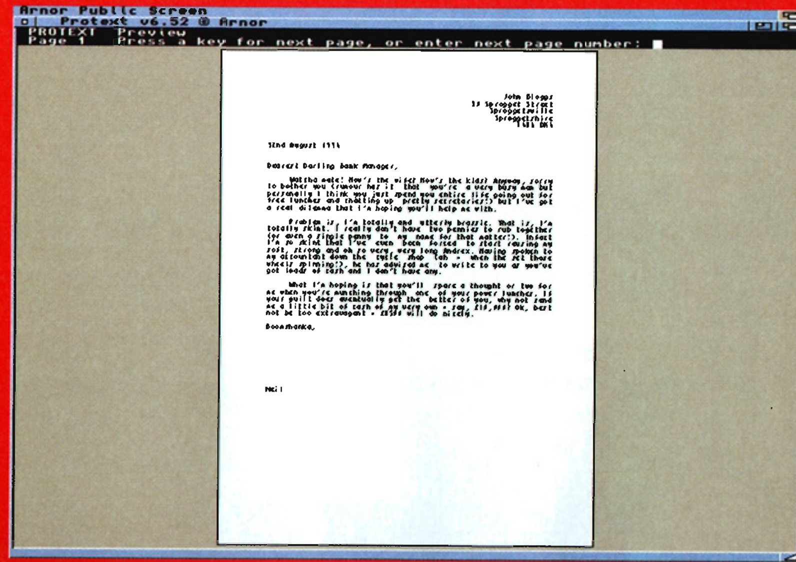
If you're not sure how to spell a given word, all you have to do is to move the cursor back over the incorrectly spelt word, select the Check Single Word option from the pull down menus and *Protext* then gives you a list of possible correct spellings. If it's a word that is spelt correctly but *Protext* just isn't aware of it then you can opt to add it to the user dictionary, a file containing all those words that are specific to your own writing – words like Amiga and Blitter, for example.

Automatic correction is handy for a lot more than just detecting incorrectly spelt words. *Protext*'s auto correct function, for example, can replace abbreviations (say, for example, you had grown tired of writing Department Of Trade And Industry – using auto correct, you could tell *Protext 6.5* to automatically insert the longer version whenever you type DTI).



Pictures in a number of image formats can be pulled into your word processing documents, although *Protext* still can't show them on-screen.

PROTEXT PAGE PREVIEWS



***Protext* has often be criticised for its lack of a true WYSIWYG display and so Arnor have now incorporated an all-new Print Preview option which shows your document as it will appear when it is printed.**

Although *Protext 6.5* still doesn't offering a true WYSIWYG (What You See Is What You Get) display like a word publishing program such as *Final Writer*, Arnor have bowed to public pressure and have introduced a number of WYSIWYG functions to *Protext*.

Version 6.0 of *Protext* introduced picture importing functions, but although they've been enhanced in version 6.5, you still can't view pictures directly within your documents. To make life a bit easier, however, *Protext 6.5* now has a Print Preview option similar to those offered by *Final Writer* and *Wordworth 3.0*. When you select the Preview option, *Protext* generates a full screen preview of your page as it will appear when printed. If your document includes pictures and font changes, these will be represented in the preview.

Protext also automatically capitalises the first character of a new paragraph or sentence if you forget to do it.

Protext 6.5 isn't a major upgrade by any means but it's well worth obtaining if you already own a previous version. Whether you would want to buy *Protext 6.5* over the likes of *Final Writer* is, however, less clear cut. Although there's no doubting that *Protext*'s word processing functions are second to none, *Final Writer* (in particular) is rapidly catching up.

Whether you should choose *Protext 6.5* over a word publishing program really depends on the type of word processing you want to do – for example, if you're planning to write the odd short document where presentation is a premier consideration then you should go for a word publishing program. If, on the other hand, you want to work on very long documents and speed of editing is of the essence then you won't find a word processor that can beat *Protext* for raw word processing power.

PROTEXT 6.5

DISTRIBUTOR
Arnor Ltd 0733 68909

PRICE
£99

SYSTEM REQUIREMENTS
Requires a minimum of 1Mb Workbench 2.0 or above

SPEED ●●●●
Speed is undoubtedly *Protext*'s greatest asset – no other word processor even comes close.

MANUAL ●●●●
A well structured and very easy to follow manual.

ACCESSIBILITY ●●●
Protext 6.5 may take time to learn but perseverance definitely reaps rewards.

FEATURES ●●●●
For raw text processing power, no other Amiga word processing program can match *Protext 6.5*.

VALUE ●●
Compared to the likes of *Final Writer*, *Protext* is overpriced.

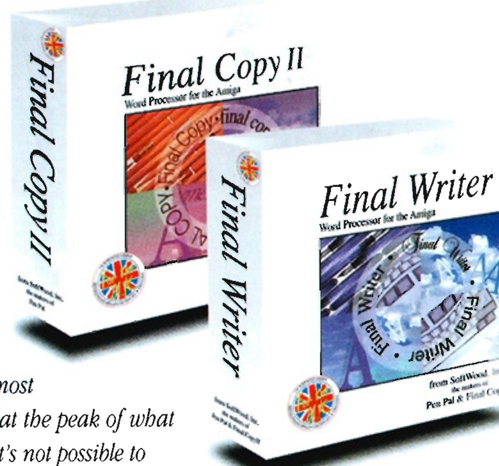
"For raw text processing power, Protext 6.5 still rules the roost"

78%

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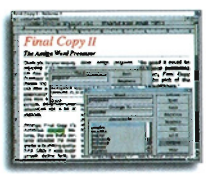
When your software repeatedly wins the highest accolades in reviews worldwide, what do you do? Work even harder to stay ahead of course! New Final Writer Release 2 is the latest result of our intensive development - it's even easier to use, and even more powerful. It's the best there is, and it's designed for those who expect the most from their Amigas. But, if you don't have a hard drive system, don't despair, we can still help. At SoftWood we offer you a choice of two Word Processor/Page Publishing packages.
But why TWO?
Well, this means that whatever specification Amiga you have, SoftWood have the perfect solution for your requirements - and always the most powerful possible for your system. Final Copy II is at the peak of what can be achieved when running with twin floppies, it's not possible to offer more without losing performance. Final Writer is the first and only hard drive compulsory Amiga word processor; the only package that doesn't make compromises to be floppy compatible!





Final Copy II Release 2

Our word processors go beyond simply producing normal letters and documents, at which they naturally excel, and progress into a world where "how the whole document looks" is just as important as "what it says". Admittedly, this can be achieved with Desk Top Publishers - but they're not so easily used as word processors, especially when a good looking letter needs creating quickly - they're far too cumbersome. *Final Copy II* offers the perfect balance between the two requirements... Ease and speed of use, with total control over the perfect printed presentation.





Complete control over how documents look, now *you* have it at your finger tips on your Amiga! Features include: **FastDraw**™ (on-screen drawing tools for use with the generation of borders, boxes and lines or arrows at any angle), Multiple Newspaper Style snaking columns, **PerfectPrint**™ (the unique ability to use **Post Script**™ outline fonts on absolutely any printer in either portrait or landscape) and Text Auto Flows around graphic objects and imported pictures (placed anywhere, scaled or cropped) with the highest print quality. Text can also be printed over graphics!



It's features like these that explain why there are some professional magazines, with 200+ pages, that are produced entirely with *Final Copy II*! Publishers, and many others, have quickly discovered that...

No other Amiga Word Processor in the same category, and at such a competitive price, has all the capabilities *Final Copy II* users have always taken for granted! Isn't it time for you to take a look too!

SoftWood Direct Price: **£49.95**

The SoftWood Advantage...

*Final Copy II (upgradable to Final Writer as your needs grow) and Final Writer are the only word processors that give you **PerfectPrint**™ - a unique printing advantage giving silky smooth Industry Standard Adobe™ Type 1 or Nimbus Q scalable outline fonts direct to **any** printer (even dot matrix and ink jet), in both landscape and portrait. Others use a restrictive and unnecessary jumble of different fonts with complex driver programs for outputting to various printers. The launch of Final Copy II introduced **FastDraw**™ - a special set of structured drawing tools for constructing lines, borders, arrows, circles etc. directly on the page.*



Final Writer, extending innovation...

*Now, as others are just starting to add similar features, saying they're 'revolutionary', Final Writer extends the innovation further with **FastDraw Plus**™ - adding even faster and more functional options, including a new rotate command. Final Writer Release 2 is again leading the way with the introduction of **TouchTools**™ and **PowerUser Bar**™ technologies. These features give the user a definable area at the top of each document window where up to eight "one-touch" button strips can be configured. Each strip contains easily customisable sets of functions giving instant access to all the major commands/features - with a simple click of the mouse! There is even a set of buttons allowing "one-touch" selections of font style and size plus variations including Plain, **Bold**, Italic and Underline!*
It's no wonder we've received top reviews, ratings and awards from all the leading magazines...

"What the Papers Say..."

Amiga Shopper... *"Final Writer is the closest thing to Microsoft Word to appear on the Amiga"* **Amiga Computing...** *Final Copy II voted "Best DTP Package"* **Amiga Shopper...** *"If ever there was a good reason to buy a hard drive for your Amiga, Final Writer **is** that reason - Amiga Word Processing has come of age with Final Writer"* **Amiga Format...** *Final Copy II is "The Best Word Publisher"* **Amiga Pro...** *"In comparison (to Wordworth 3), Final Writer 2 is slick, solid and reliable and... is a damn site more usable"* **Amiga User International...** *Final Writer is "a powerful program that produces excellent results"* **Amiga Computing...** *Final Writer is "easily the most configurable Amiga WP ever"* **CU Amiga...** *Final Writer is the "most powerful WP ever to grace the Amiga"* **Amiga Format...** *"I'd go for Final Writer over Wordworth (3) - Final Writer is a joy to use"*

All trademarks are acknowledged

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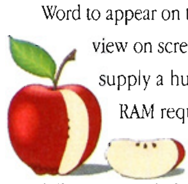
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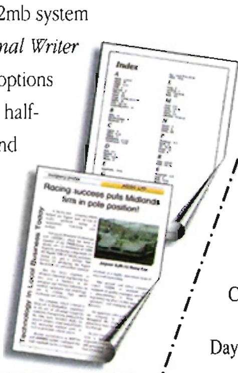


NEW Final Writer Release 2

Final Writer was launched last year with the power user in mind. It is the Amiga's only Hard Drive compulsory word processor - neither performance nor features have been compromised to maintain compatibility with floppy drive only systems. As well as having a unique list of features for the author of longer documents and publications - automatic indexing, table of illustrations, table of contents and bibliography generation - *Final Writer* with its **TextBlocks**™ was the first word processor to put a character (or group of characters) anywhere on the page, at any size and any angle. It offers a virtually unlimited ability for effects with graphics *and* text. Just like *Final Copy II*, *Final Writer* also includes **PerfectPrint**™ and has a set of tools to create structured graphics with new **FastDraw Plus**™ (now with additional functionality that includes new options like rotation). And... you can also access features unique to SoftWood with both the new **Touch Tools**™ & **PowerUser Bar**™ "one-touch" technologies. Simply 'clicking' a button, means you can define, change and save such things as the 'Paragraph Styles' (ie. Font, Font Size, Text Position, Bold, Italic, Underline etc.) and 'Layout Options' (left, right, centre or justified, bullets, line spacing, indents etc.). The options you have through single button selections are nothing less than remarkable! Indeed, one magazine heralded these as "the closest thing to Microsoft Word to appear on the Amiga"! Also uniquely, *Final Writer* can import, scale, crop, view on screen and output structured PostScript EPS clip-art images (we supply a hundred free with the package) to *any* printer (>2mb system RAM required). And... if you own a PostScript printer *Final Writer* is the only word processor with a set of output options including scaling, crop marks, thumbnails, and half-toning. Combine features like ARexx/Macros and **Text Clips**™, with others new to *Final Writer*, including floating palettes and UNDO/ REDO (on text, formatting *and* graphics actions) - and you have... ***Final Writer Release 2.***




Actual Clip Art as Supplied



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graphical software requires more memory - dependent on the functions being used.

SoftWood

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Introducing - SoftWood Direct

We recently surveyed a sample group from of our tens of thousands of users asking for their opinions or comments about our software. The results were overwhelmingly positive with many users saying that **they regretted not buying *Final Copy II* or *Final Writer* much sooner!**

When we asked them why they hadn't, the most common answers were price and availability, combined with the fact that they often had another word processor they'd owned for some time - or had received free. They couldn't see the need to upgrade! Once they had however, and found just how much more easily and more productively they could work, and how much better the output could be from their own printer... **they couldn't believe what they'd been missing!**

When you can buy a brand new Amiga for under £300, it's obvious that software has got to be priced competitively. Even now though, some Amiga software vendors are raising their prices to counter faltering sales. Some even charge you, again and again, each time you call them for support! Our increasing sales mean we can now lower our prices to the best we've ever charged! Buying from SoftWood Direct ensures you get **the Best Possible Software at the Best Possible Price!**

But... don't just take our word for it; magazine reviews of Amiga word processors in the UK, and worldwide, have bestowed higher marks and more awards on *Final Copy II* and *Final Writer* than any others. We prefer not to say we're number one - the experts do it for us! Our packages have consistently been acclaimed for their "bullet-proof" reliability right from the day of launch. SoftWood software **works first time, every time!**

We listen to feedback from our users... and we act on it! We're so confident you'll be delighted with our programs, we now offer a no-risk chance to find out. SoftWood Direct's promise to you is that if you find we don't live up to any of our claims... **We'll give you your money back!** When you've decided you're completely happy, by simply returning your registration card you'll qualify for **free lifetime technical support.** And... Final Writer owners will also receive **50 additional outline fonts, completely free of charge;** Fonts that others may charge £££'s for.

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AMIGA FORMAT PRESENTS



Now you've seen what our *Amiga Format* Coverdisk *TV*Text Professional* offers, just imagine what you could do with *Version 2*, the even more powerful upgrade. For full details of this sensational package, turn to the review on page 92. Alternatively, equip yourself with the official manual for *TV*Text Professional* at an *AF* bargain price.

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AF64

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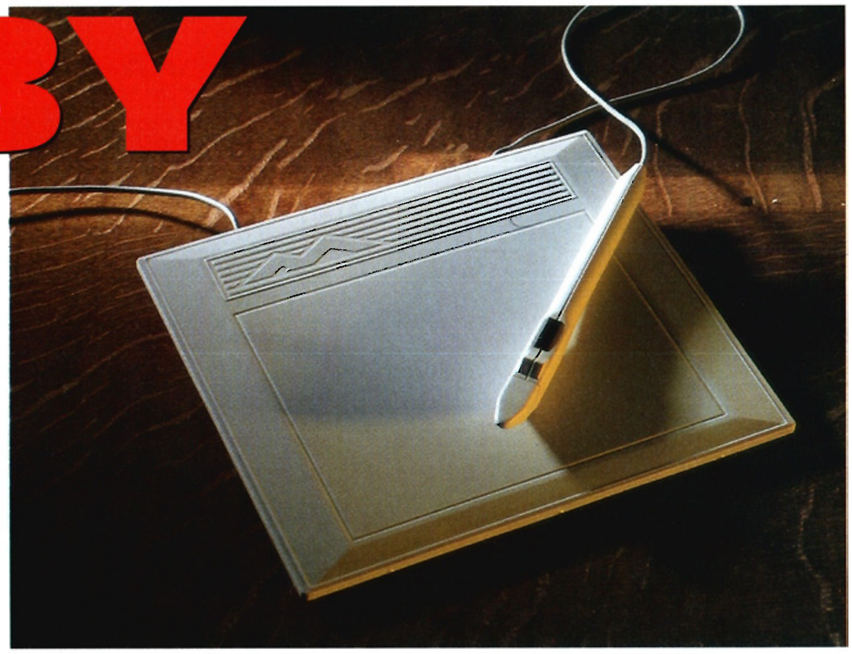
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TABBY



Touch tablets like *Tabby* offer a much more natural method of drawing on your Amiga.

Amiga touch tablets have never posed a serious threat to the good old mouse controller. Could *Tabby* be the exception? Jason Holborn draws his conclusions.

The mouse controller is hardly the most natural tool for the budding computer artist. Although most of us grasp the fundamentals of using a mouse fairly quickly, even the most ardent mouse fans learnt to draw using pens and pencils, so it would seem rather ridiculous that we should have to 'unlearn' years of practice working with more conventional artistic tools to transfer to a clunky mouse controller. Even the mouse's design is far from ergonomic – try sketching for more than a couple of minutes and you'll soon get terrible wrist cramp!

One solution to this problem is the graphics tablet, a device designed to mimic the more natural process of drawing with pens, pencils and paint brushes, but without the obvious pitfalls (paint splashes all over your best trousers and ink smudges on your finger tips).

The touch tablet would therefore seem to offer the best of both worlds – no paint smudges but a more natural method of controlling your Amiga. The problem is, most Amiga touch tablets up until now have been er... how can I put this?... naff. All the tablets I've ever used have been either too fiddly to set up or have produced unpredictable results (the mouse pointer would shake when the pen was held in the same position creating erratic results).

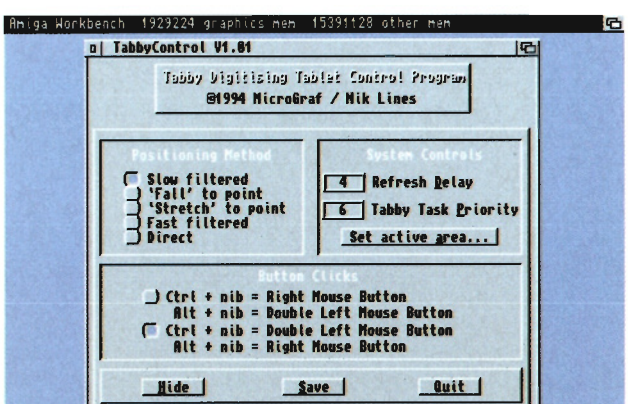
The latest arrival in the less than crowded Amiga touch tablets market is *Tabby*, an innocuous looking tablet from First Computer Centre. From first impressions, *Tabby* doesn't exactly inspire confidence – apart from its blandness, *Tabby* is possibly the smallest touch tablet I've ever seen. But *Tabby*'s compact design is actually a plus because you can hold the digitising tablet in one hand and sketch with the other. *Tabby*'s pen is unsophisticated too – connecting to the tablet via a short length of cable, the pen has no buttons other than it's nib (point) which clicks when you apply enough pressure. This nib replaces the buttons on your mouse so there's no reason to resort to your mouse once *Tabby* is installed.

The Amiga doesn't know how to talk to a touch tablet in the same way as it can communicate with your mouse and so driver software is required to interpret the signals that the Amiga receives through its serial port from *Tabby*.

Unlike virtually every other touch tablet driver I've had the displeasure of using, the control software for *Tabby* has obviously been written by a programmer who understands the Amiga and its Intuition user interface. Running as a Commodity on all Amigas equipped with at least Workbench 2.0, the *Tabby* software gives you extensive control over how the touch works – you can, for example, fine tune the positioning method, *Tabby*'s priority and how the nib on the Tabby Pen controller is interpreted.

The most important aspect of any touch tablet is how well it works with your favourite paint program. Testing the program with *Brilliance*, I have to admit that I was pleasantly surprised – not only is *Tabby* very, very responsive but it's surprisingly comfortable to use too. Writing your signature is always a good way to test how responsive a touch tablet is and I'm pleased to say that *Tabby* passed this test with flying colours.

Despite its size, *Tabby* seems to offer a surprisingly high resolution too, although it does have problems coping with the additional size of overscanned screens, because the tablet only covers standard screen sizes. This very, very minor gripe aside, however, *Tabby* is a definite must for all budding computer artists. Highly recommended.



The *Tabby* control software provides a healthy selection of controls for fine tuning the tablet's operation.

TABBY

DISTRIBUTOR
First Computer Centre
0532 319444

PRICE
£54.99

SYSTEM REQUIREMENTS
Workbench 2.0 or above

SPEED ●●●●●
One of the most responsive tablets I've ever used.

MANUAL ●●●
A small but perfectly formed manual covers the essentials.

ACCESSIBILITY ●●●●●
There's no complicated set up – just plug it in, load up the software and you're away!

FEATURES ●●●●
The tablet is a too small for real detail but ideal for sketching. It can't handle overscanned screens, however.

VALUE ●●●●
Rather steep for such a small tablet but it does the job remarkably well.

"Tabby is a stonkingly good graphics tablet at a very good price. Tabby is highly recommended!"

82%

GVP

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G-LOCK VIDEO GENLOCK

FOR ALL AMIGAS



This extremely high quality Amiga genlock, from GVP, has an intuition-based software control panel with full ARexx and command line interfaces. It is easy to use and supports most VHS and S-VHS video models. For crisp overlays of scrolling, or static titles, graphics over live video and recording to videotape with high quality results.

GOLD 94%

VIDEO: G-Lock's six video control panels enable you to perform a wide array of special effects on still or motion video including:
- Colorizing for unique visual effects.
- Creating your own "Classic" black & white videos using the Colorkill feature
- Colour filter effects
- High-quality keying effects with bitplane or chroma keying
- Manual or automatic (ARexx triggered) fades and cuts

AUDIO: G-Lock's dual-input audio panel switches, mixes and shapes sound for effects such as:
- Combining stereo channels or separate inputs without a "Y" adaptor
- Treble and bass equalization
- Plus, add DSS8+, see below, or any Amiga created/ modified digital audio samples to your final mix

- *Simple, Intuitive Mouse-Driven Software Control Panels. Full ARexx, CLI and Workbench Interfaces*
- *Software Selection of 2 Composite Video Inputs or 1 Y/C (S-Video) Input*
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- *Built-in Transcoder Converts Input Video to Composite, Y/C, RGB or YUV Outputs*
- *Full ECS/AGA Support for Full Compatibility with A1200 and A4000 Systems*
- *Compatible with Popular Titling Software like AmigaVision™, Scala-Multimedia 200/210/300™ and Gold Disk's Video Director™*
- *Full Audio Support*

G-LOCK ~~£299~~ **£269** INCLUDING VAT - VID 2500

A1230-II 40MHz & 50MHz ACCELERATORS

FOR AMIGA 1200



The new GVP A1230-II advanced accelerators are available in 40MHz 68030EC and 50MHz 68030 configurations. They can make your Amiga run at least 6½ times (40MHz version) or at least 8½ times (50MHz version) faster than the standard A1200 and feature unique warranty safe module expandability - see right.

MMU OR FPU?
The 50MHz version includes a built-in Memory Management Module (MMU), for more sophisticated memory control. An optional FPU (Floating Point Unit: for faster maths calculations) is available for the 40MHz and 50MHz versions (see below), both have RAM upgrade options (up to 32Mb, see right).

- *40MHz 68030EC and 50MHz 68030 Accelerator*
- *Unique Feature Connector for Module Expansion*
- *Memory Management Unit on 50MHz Version*
- *Optional 60ns 32Mb RAM Upgrade*
- *Battery Backed Clock*
- *Optional 40MHz or 50MHz 68882 Maths Co-Processor*
- *Memory Management and Cache Control Software*
- *Kickstart Remapping Technology*

RAM UPGRADES

The A1230-II accelerator combo has two 32-bit SIMM sockets for easy Fast RAM expansion. The following SIMMs can be used in those slots.
- 1Mb 60ns Fast RAM SIMM - (RAM 3216) - £69 inc VAT
- 4Mb 60ns Fast RAM SIMM - (RAM 3246) - £199 inc VAT
- 16Mb 60ns Fast RAM SIMM - (RAM 3286) - £999 inc VAT

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- *A1291 - Fastest SCSI Controller Yet*
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£59 inc VAT - UPG 1600

NEW LOW PRICES — **A1230-II ACCELERATOR**

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40MHz 68030EC NO MMU	£229 inc VAT - UPG 1240	£249 inc VAT - UPG 1241	£429 inc VAT - UPG 1244	£529 inc VAT - UPG 1246	£629 inc VAT - UPG 1248
50MHz 68030 WITH MMU	£299 inc VAT - UPG 1500	£329 inc VAT - UPG 1510	£499 inc VAT - UPG 1540	£599 inc VAT - UPG 1545	£699 inc VAT - UPG 1580

EGS SPECTRUM 24-BIT GRAPHICS CARD

FOR A1500/A2000/A3000/A4000



TAKES YOUR AMIGA BEYOND AGA!

EGS Spectrum is the answer to all your 24-bit graphics card requirements. It is a high performance, high resolution, 24-bit board that will take any Amiga 1500, 2000, 3000 or 4000 beyond AGA! But the hardware is only half of the picture. Without quality software, your investment will be wasted. Not only does GVP's own award winning graphics application ImageFX fully support EGS Spectrum, but also, using a Workbench driver, nearly all existing Amiga Workbench compatible applications will also work on and support the EGS Spectrum system.

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- *Programmable Resolutions Up To an Amazing 1600 x 1280 - 800 x 600 in 24-bit*
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- *EGS Requires Kickstart 2.04 or Higher*

2Mb VIDEO RAM ~~£399~~ **£349** INCLUDING VAT - VID 7320

G-FORCE 040 40MHz ACCELERATORS

FOR A3000/A4000



MAKE YOUR AMIGA THE FASTEST IN THE WORLD!

Never before has such a powerful processor been available for the Amiga! The G-Force 040 puts a 40MHz Motorola 040, plus built-in 40MHz 68882 FPU into your A4000 (030 or 040) and couples it with up to 32Mb of super fast 32-bit SIMM memory on the board. The Standard board comes with 4Mb RAM - see left for RAM upgrades.

To further increase memory from the maximum 32Mb available on the G-Force 040 card, add one of the two 96Mb memory expansion boards available - see left. These enable you to take your total memory up to an amazing 128Mb RAM, directly connected to this blazing processor.

For maximum performance, a second optional module will be available soon, for a full 32-bit SCSI2FAST interface, capable of data transfer speeds up to an amazing 10Mb per second!

RAM UPGRADES

The standard board has two GVP 32-bit SIMM sockets, one of which is populated with a 4Mb 60ns SIMM. Available options are:
- 8Mb Add 1 x 4Mb SIMM - (RAM 3246) - £199 inc VAT
- 20Mb Add 1 x 16Mb SIMM - (RAM 3286) - £999 inc VAT
- 32Mb Remove 1 x 4Mb SIMM and Add 2 x 16Mb SIMMs - (2 x RAM 3286) - £1998 inc VAT

RAM BOARD UPGRADES

These optional cards have six GVP SIMM sockets to go up to an extra 96Mb. Add that to the maximum 32Mb on the board for a total maximum RAM of 128Mb.

G-FORCE 040 96Mb RAM BOARDS

4Mb POPULATED **£399** INC VAT - UPG 0874 — 16Mb POPULATED **£1199** INC VAT - UPG 0896

- *Fast 040 Accelerator + RAM for A3000/A4000*
- *40MHz 68040 Processor*
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G-FORCE 040 40MHz 4Mb RAM **£999** INCLUDING VAT - UPG 0840

8-BIT SOUND SAMPLER

FOR ALL AMIGAS



Capture sound from an external source and play it back in stereo or mono on your Amiga. The latest version of GVP's Digital Sound Studio (DSS8+) enables you to create audio effects for use in games or jingles.

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- *Simultaneously Holds up to 31 Sound Samples in Memory*
- *Real-time Oscilloscope, Spectrum Analysis, Echo & Reverberation*
- *AREXX Compatible*
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- *MOD File & MIDI Compatible*
- *FREE Samples Disk*

DSS8+ ~~£69~~ **£49** INCLUDING VAT - MUS 2510

VIDEO EFFECTS

FOR ALL AMIGAS WITH 3Mb RAM



CineMorph from GVP opens up the world of Morphing, the process of converting one image to another to create dazzling special effects. Currently very popular in music videos and feature films, morphing has become the fashionable video effect to use. Now with CineMorph you can create these stunning effects on your Amiga.

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- *Static or Full Motion Morphing*
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- *Renders to HAM-E and DCTV*

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FOR ALL AMIGAS WITH 4Mb RAM

Image FX is a complete solution for all your image creation and editing needs. It has a vast range of facilities, can read and write to many other different file formats and directly controls a wide variety of hardware.



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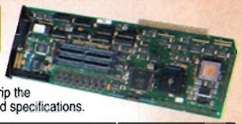
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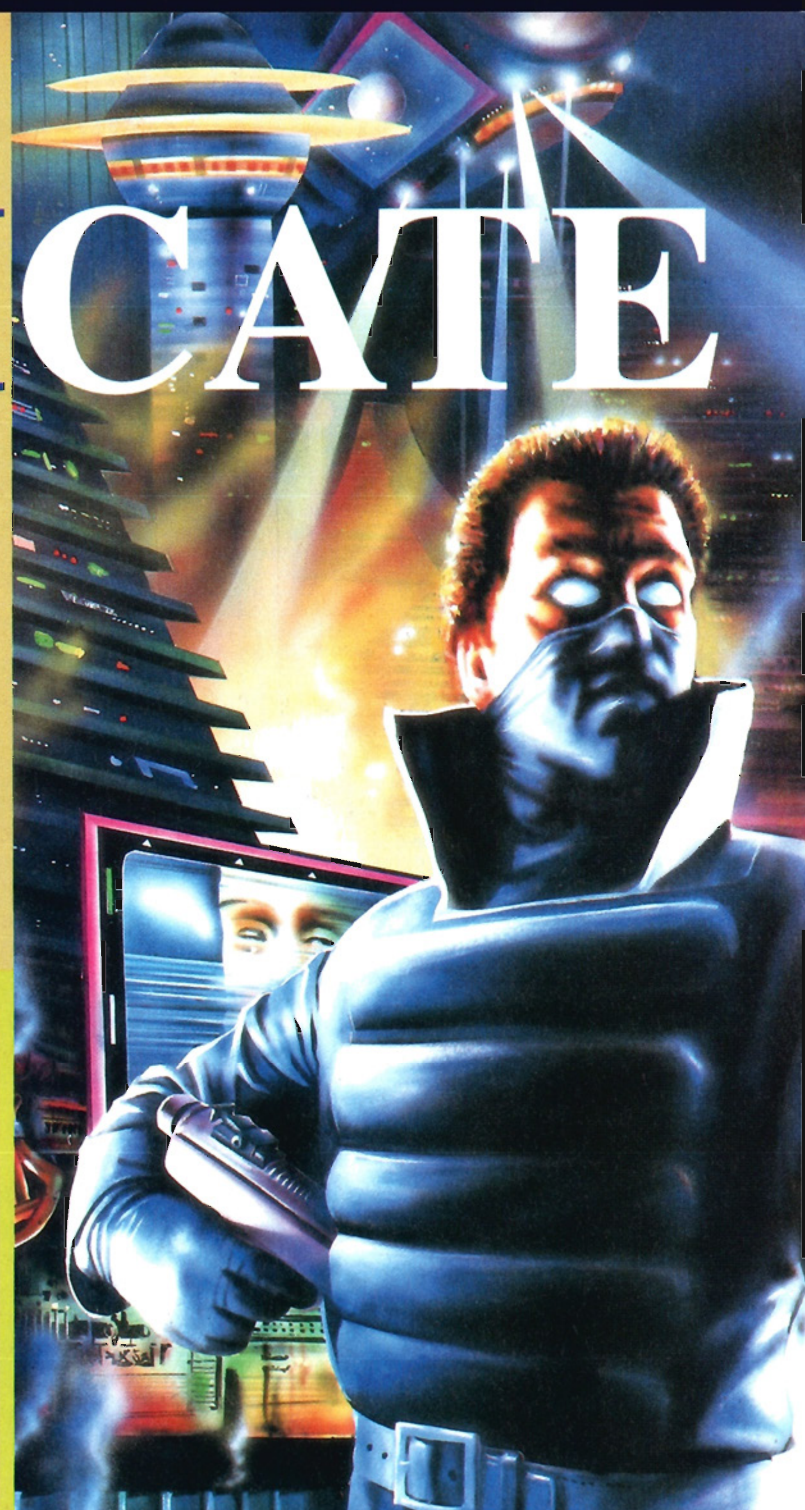
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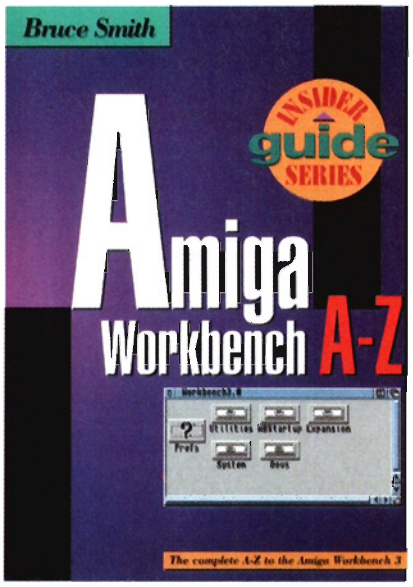
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AMIGA WORKBENCH A-Z



Bruce Smith Books (BSB) have been producing books for only a few years, and yet they have published perhaps the most widely known series of books for the Amiga, and these books seem to have found their way everywhere.

Amiga Workbench A-Z was written by Bruce Smith himself, who is responsible for writing the greater percentage of BSB's catalogue, concentrating on Workbench and Introductory titles. He certainly has the pedigree to write a worthy and weighty tome on the operation of the Amiga.

The *Amiga Workbench A-Z* is really an A-Z of Workbench 3, although many of the entries are relevant to Workbench 2 as well. Essentially this is a reference work, detailing relevant information about specific parts of the Workbench software. There is a 14-page introduction to the Workbench, but this book isn't really angled at the complete beginner, it is more a quick reference to pull off the bookshelf in times of crisis.

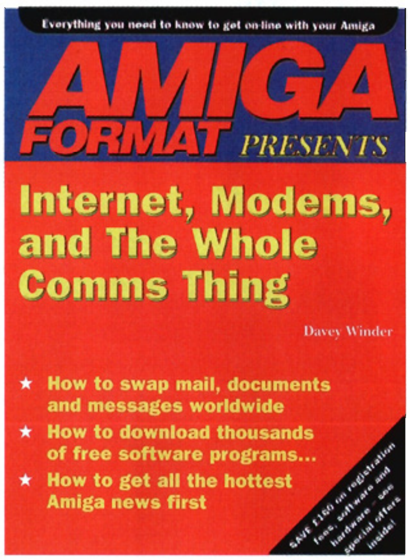
The style of writing throughout is very open, giving the reader information clearly and without using a great deal of technical language. Most of the entries average a page, or about 250 words of explanation. At various points in the book, extra hints and tips are inserted, in the form of an example or a brief summary.

Unfortunately, *Amiga Workbench A-Z* does not cover all the Workbench commands, some of which can be very useful (such as echo, info, status). In all, only 109 commands and utilities are covered here, which does leave out quite a large tract of the Workbench commands. True, they are the ones least used by the novice, but that doesn't mean they shouldn't be included, in my opinion.

The reference section at the back is very useful, especially the section which details exactly where on your Workbench disks any particular file can be found. This book is well presented, well written and well designed, but it could have had a bit more in it.

Amiga Workbench A-Z,
ISBN1-873308-28-0,
Bruce Smith Books, £14.95.

INTERNET, MODEMS AND THE WHOLE COMMS THING



This is a rather odd name for a book about a pastime as exciting as watching someone type very slowly. Ah, but no, Comms has suddenly got exciting what with it being on BBC2 and everything.

You may have thought you knew everything there was to know about V32.bis and Zmodem, and then suddenly everyone started talking about ftps, mosaic, World Wide Web and small burrowing rodents.

Internet, Modems And The Whole Comms Thing is aimed at the novice and the expert who has found that the technology has suddenly got away from them. It is written by a certain Dave Winder Esq, probably better known to most people as Wavey, who certainly has enough experience to tackle this task with a great deal of confidence and a certain degree of humour.

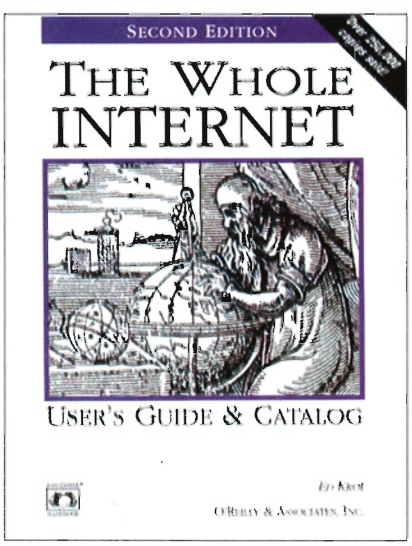
There are roughly three sections in the book. The first covers beginners' information (the hardware and software to get, what's all this V.24 business?, what is E-mail?), followed by a guide to services including Internet, CiX, Compuserve, Fidonet and BBSs.

This includes exactly what these services can offer you, and how to go about using them wisely. There are frequent examples for the reader to use on-line, and anyone with a smattering of intelligence will soon be E-mailing felines, downloading Whitehouse press releases and making contact with people all over the place.

The final section is for reference and includes dozens of useful Internet site addresses, BBS numbers, Acronyms and smilies. So if you don't know your <:-) from your :-Q, ISTM that you should RTFM.

Internet, Modems
And The Whole Comms Thing,
ISBN 1-898275-12-2,
Future Publishing, £19.95.

THE WHOLE INTERNET



This is another Comms book, this time dealing with just the Internet, which is after all, a fairly large subject. *The Whole Internet* is American in origin, but I suppose we shouldn't hold that against it. If it wasn't for their spelling, they'd be almost human.

This book is not Amiga specific, it is Internet specific, and, for the most part, when using Internet it doesn't really matter which machine you are using. So *The Whole Internet* is just as useful to Amiga owners as to anyone else.

This book contains 540 useful pages of information. Like *Internet, Modems And The Whole Comms Thing*, it is designed for novice and expert alike, although it goes into far more detail on the technical aspect of things, explaining not only how to do things, but also what actually happens when you do them. This information is not useless, but is only of academic interest really.

There is also a lengthy tract on the moral, political, ethical implications, ramifications and expectations of the Net, the service providers, the users and world governments.

Once you have inwardly digested your lesson on political correctness, you are free to discover the joys of the Net. As well as providing very helpful information on the protocols, use of ftps, archie, gophers and the like, a large part of this book is a guide to Internet services available.

A rather useful index lets you look up everything from agriculture to the weather. All the newsgroups and sites are listed in a subject-related catalog. Each entry provides addresses and login names for publicly available networks.

The Whole Internet is a sterling work, and deserves to be called the definitive Internet guide. It tells you everything you could ever want to know about the Net.

The Whole Internet (Second Edition),
ISBN 1-56592-063-5,
O'Reilly And Associates, £18.50.

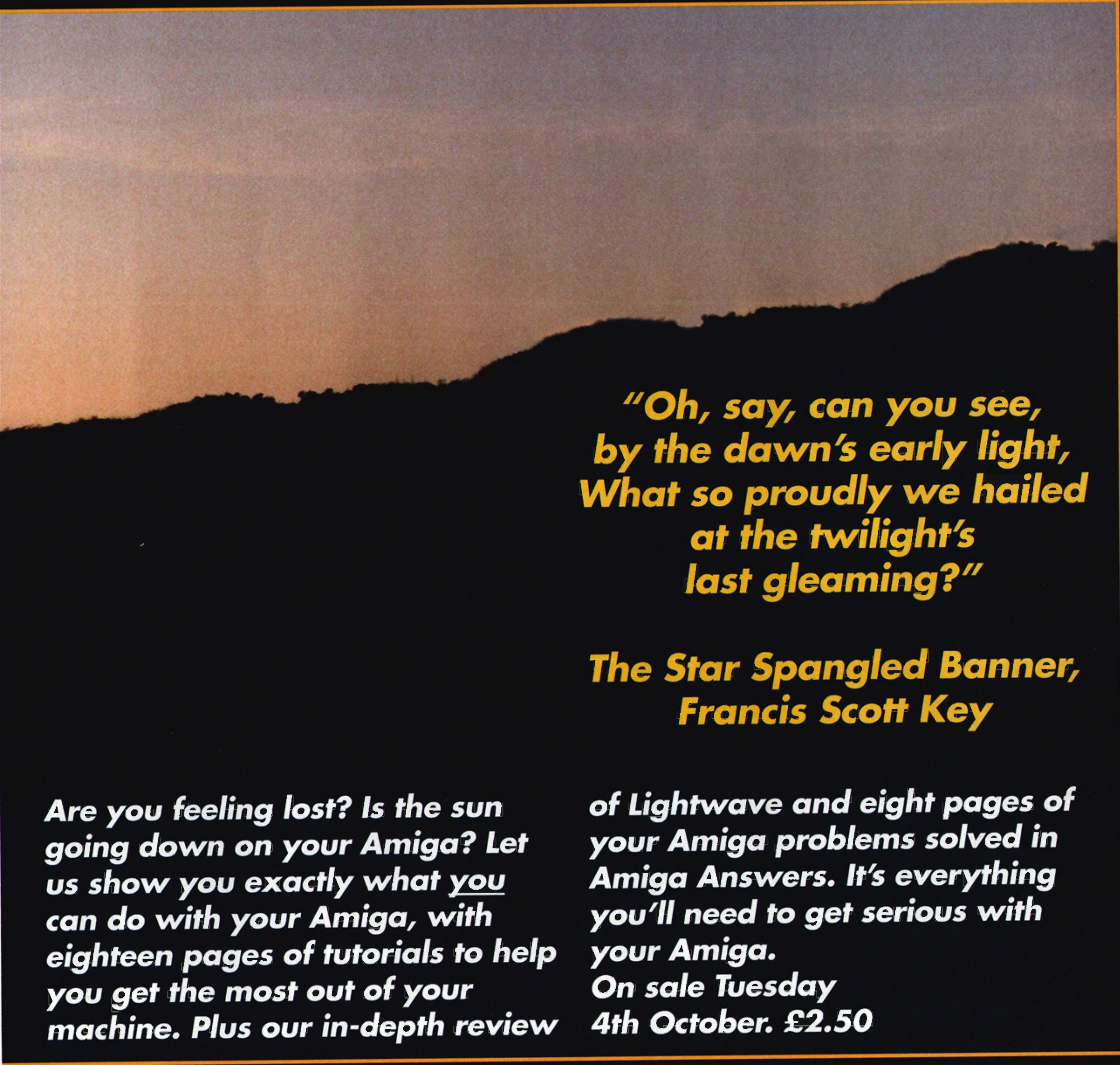
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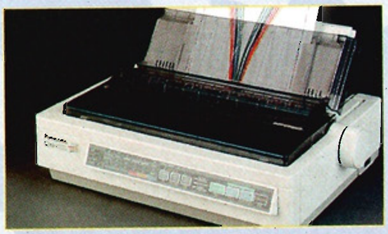
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